SHOWTIME

THE TOP FILM MONTHLY

MAY 1965 1/-

Those Magnificent Men –
Preview by Terry-Thomas

* * * * *

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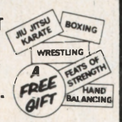

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(BLOCK LETTERS PLEASE)

ADDRESS ____________

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TORMENTED

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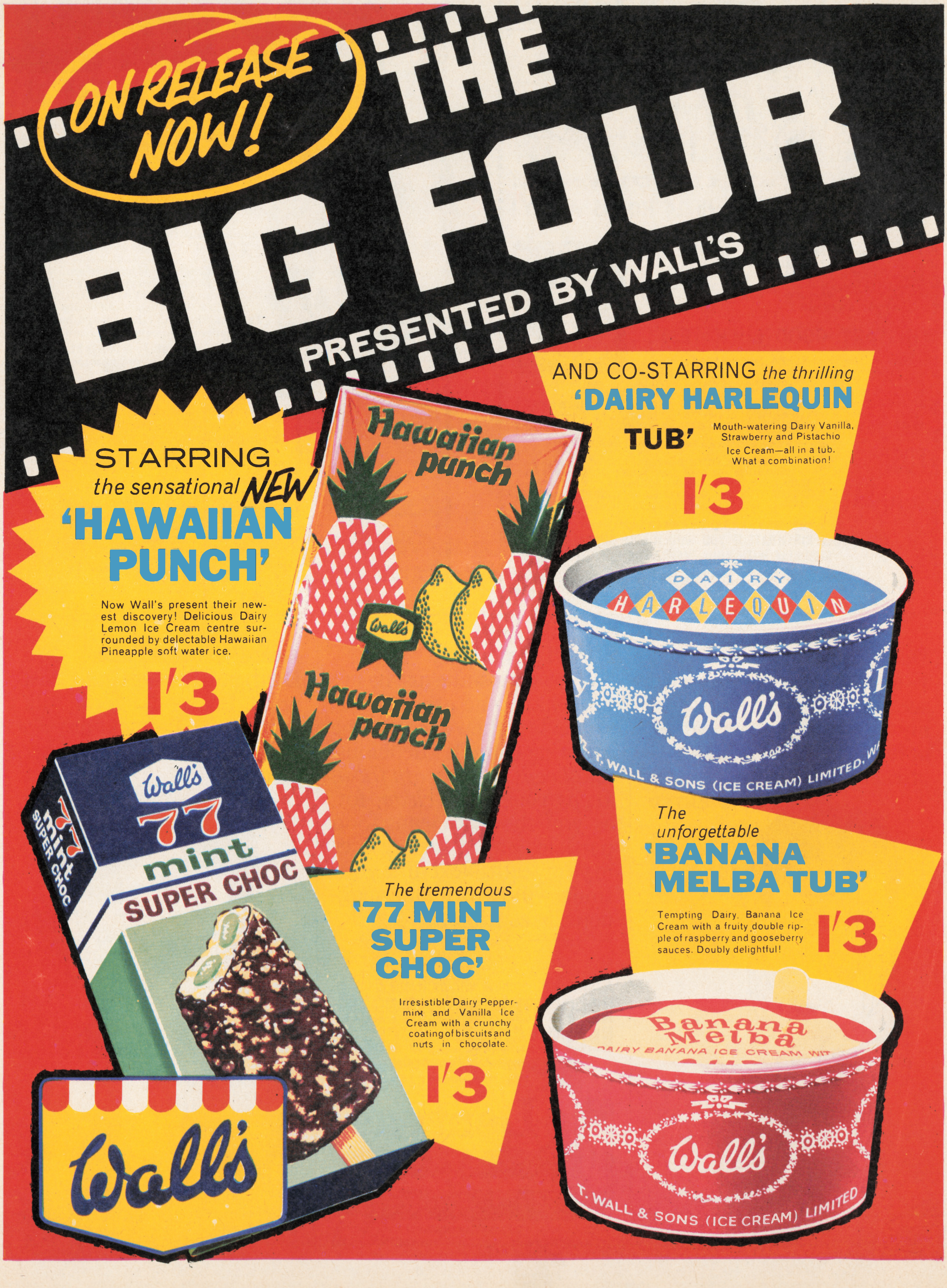
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SHOWTIME
THE TOP FILM MONTHLY

© Rank Theatre Division Ltd., 1965

May, 1965

Volume 2, Number 5

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Art Editor: Eddie Gillbe
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FILM GOSSIP

EDITED BY TONY CRAWLEY

HE STANDS as broad and tall as any Western hero. In his sports coat and slacks he is an impressive man. He looks just like an actor but, in fact, FRANK TASHLIN is one of Hollywood's finest comedy directors.

Tashlin used to write scripts for **LAUREL AND HARDY;** he also worked for **WALT DISNEY** and **BOB HOPE.** Now he's the man who, more than anyone, is steering **JERRY LEWIS** into the top bracket of film comedy.

I found Tashlin at Elstree studios directing **TONY RANDALL** in *The Alphabet Murders*. The film, which features Randall as Agatha Christie's famous detective, Hercule Poirot, is the first he's made in this country.

"I've waited a long time to work with Tony again," he told me. "In 1957 we made *Oh, For A Man!* and since then we've always missed working together. I was keen to get together again because I think Tony is way up there among the top sophisticated comedy stars. There are so few polished comedy actors, I sometimes wonder where they have all gone. Apart from Tony, there's **CARY GRANT,** who leads the field, **JACK LEMMON** and . . . no-one else."

Significantly, "Tish" (as he's known to his friends) wouldn't add **ROCK HUDSON** or **JAMES GARNER** to his list.

"In a different type of comedy I think Jerry Lewis takes a lot of beating," he said. "For several months, though, a short time ago, I thought he had ruined his career. He had a huge TV series in America which was two hours long and cost £35,000 an hour. The series cost over £2-million, it was the biggest TV deal of all time—and the biggest flop!

"That's it, I thought; his films will flop, too. However, we released *Who's Minding The Store?* and it was a huge success. It proved that, although the American public couldn't take to him on the small screen, they were willing to pay to see his films.

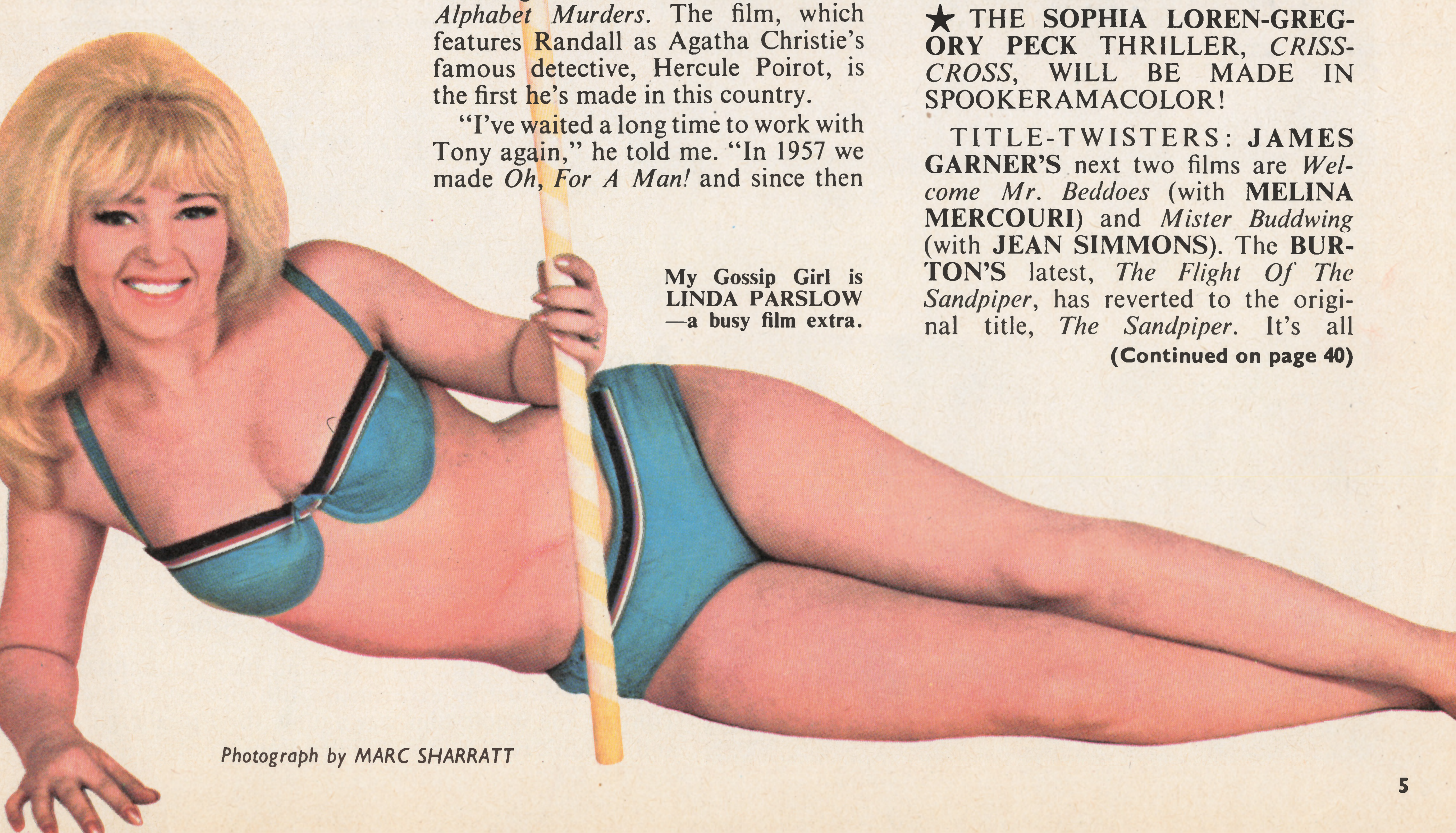
"I think children help to make him a success. Where can parents send them with all the horror and sex movies? With Jerry they know their kids are going to be entertained in the right way."

Footnote: In *The Alphabet Murders*, Tony Randall, as Hercule Poirot, meets a butler, played by Austin Trevor. This fact is interesting only because Trevor was the first man to play Poirot . . . in *Black Coffee*, made 35 years ago!

★ THE **SOPHIA LOREN-GREGORY PECK** THRILLER, *CRISS-CROSS*, WILL BE MADE IN SPOOKERAMACOLOR!

TITLE-TWISTERS: **JAMES GARNER'S** next two films are *Welcome Mr. Beddoes* (with **MELINA MERCOURI**) and *Mister Buddwing* (with **JEAN SIMMONS**). The **BURTON'S** latest, *The Flight Of The Sandpiper*, has reverted to the original title, *The Sandpiper*. It's all

(Continued on page 40)



My Gossip Girl is LINDA PARSLOW —a busy film extra.

Photograph by MARC SHARRATT

SHOWTIME MAIL

161 FLEET ST. LONDON E.C.4.

Julie Christie— a world-beater

LAURENCE HARVEY raves about Julie Christie, his co-star in *Darling*—and I don't blame him either. While I admire the considerable charms of those talented British actresses, Samantha Eggar, Susannah York and Susan Hampshire, it is Miss Christie who stands out in my mind as a world-beater.

Not only has Julie got the talent to get her to the top but she's also getting the breaks, and any actress will tell you how important that is. *Young Cassidy*, *Darling* and now *Doctor Zhivago* . . . there's no stopping the girl!

William Cumming,
Liddesdale Road,
Glasgow.

A special award?

You think actors have an easy life? Well, I would say you're wrong! I recently worked as an extra in the new Tony Randall film, *Fluffy*, and I wouldn't have had his role as a gift!

Apart from the long and hectic shooting schedule, one scene called for Randall to get so close to the jaws of a lion that he could see what the animal had for breakfast. Brave? I reckon he deserves a special award. You wouldn't have got me within shooting distance!

Rex Leaver, Charlotte, N. Carolina.

Why the lion? In *Fluffy*, Randall plays an animal-loving scientist conducting experiments in feline psychology. Said Tony: "The whole film was agony, for I'm allergic to cats and I didn't realise this included lions, too!"

A screen come-back for Finney?

When is Albert Finney returning to films? He hasn't made one new picture since *Night Must Fall*—and that came out last year. Since then he's been wandering around the world and, even now he's back, he's working on the stage instead of in a film studio. I thought he was going to Australia to make a film about the bandit, Ned Kelly.

Alison Mitchum, Wexford, Ireland.

★ *There's no pushing Finney. He has been tipped for countless roles, but in the end he has refused them all. The idea of filming the Ned Kelly story has collapsed. His next film is likely to be* Forbidden Dreams, *directed by Tony Richardson. Finney is tipped to replace Brando as Jeanne Moreau's co-star.*

Rod's many faces

Ever since I saw Rod Steiger in his Oscar-winning performance, as Marlon Brando's brother in *On The Waterfront*, he has been my favourite actor.

What amazes me most about Steiger's remarkable skill is the way he manages to change his appearance for each role he plays.

Eric Odham,
Stapleford,
Notts.

Steiger's latest film—*The Loved One*

John and Britt

Looking through an old paper the other day I spotted a photograph of Britt Ekland and John Leyton, taken on the set of *Guns At Batasi*. Although, of course, Britt dropped out of the film, it occurred to me how much has happened to these two young stars since the picture was taken.

JOHN has long-since won the respect of many producers and proved what he always said: that he's a far better actor than he is a singer. Now, with an important part in Frank Sinatra's *Von Ryan's Express*, he's at the top.

BRITT, when the picture was taken, was an unknown Swedish actress—and single. Now she is married to Peter Sellers—and is a proud mum. Also, she's due to star in *My Favourite Comrade* with Peter.

I only wish half as much had happened to me in the last year!

Pamela Weeks,
Sloane Square,
Chelsea.

Family affair

Tony Richardson always manages to find room for his talented relations . . . Father-in-law Sir Michael Redgrave in *The Loneliness Of The Long Distance Runner;* mother-in-law Rachel Kempson in *Tom Jones;* sister-in-law Lynn Redgrave in *Girl With Green Eyes.* Now baby daughter, Natasha Jane, in *The Loved One.*

G. K. Watkins,
Blandford,
Dorset.

Who says women are all alike?

NOT SUNSILK, THE SHAMPOO FOR AN INDIVIDUALIST

Sunny hair, silky hair, good tempered hair that obeys you so beautifully . . . this can be your hair, when you treat it kindly and shampoo with the Sunsilk it needs. There's a special Sunsilk for every kind of hair . . . for normal hair, dry hair, greasy hair, dull hair. Choose your own Sunsilk and see how your hair can blossom into beauty.

THERE ARE FOUR KINDS OF SUNSILK — ONE IS FOR YOU

P.S. Have you tried new Sunsilk Hairspray—it lets your hair swing!

Sunsilk

FOR BEAUTIFUL HAIR

In 1965 we talk about space ships and landing on the moon, but in the early days of flying it was a miracle if you managed to . . .

TAKE OFF!

Film Preview

Those Magnificent Men In Their Flying Machines

by Terry-Thomas (talking to Tony Crawley)

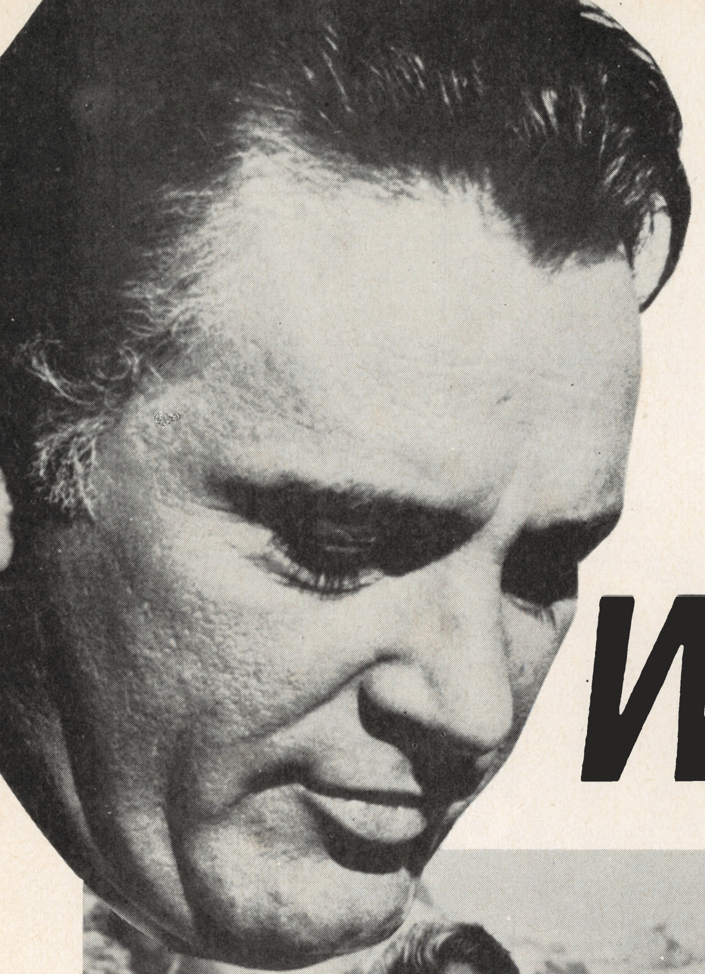
THESE days, I jump into a plane at London Airport, with my wife, Belinda, and baby, Timothy, and—whoosh!—in a ridiculously short time we touch down in Los Angeles, Nassau, Majorca or wherever our destination might be. In a matter of hours you can be over the herring pond they call the Atlantic, or over the Pole . . . there's nothing to it!

Turn the clock back just 55 years, however, and you find a completely different story. Today we take the jets for granted, but half a century ago . . .

The aeroplanes in those days were made of bamboo, canvas, piano wire and bicycle wheels. Then it was the newest craze and all types of people were attracted to it; engineers and mechanics, soldiers and sailors, rich and poor, eccentrics and downright cranks.

It is these kind of people who are the main characters in Those Magnificent Men In Their Flying Machines. *Me? I play the villain!*

(Continued on page 44)



I CAUGHT up with Richard Burton in Paris. Elizabeth Taylor had gone out shopping and he was in his hotel suite, sipping Pernod and looking relaxed and fit enough to fight an army.

He didn't appear to be a bit tired, which was surprising; the last year has been a hectic one. He hasn't had a reasonable break from work and even Liz had to stop filming to keep up with him.

*His most recent pictures—*The Sandpiper *(in which he co-stars with Liz) and* The Spy Who Came In From The Cold*—have not been walk-overs either. In* The Sandpiper *he had a dramatically exhausting role. He plays a married minister of the church who runs a private school; Liz portrays a wild, unconventional woman whose child, born out of wedlock, is sent to the school. There is an*

Why I want

explosive clash of personalities and a passionate, near tragic love-affair between the two.

His role in The Spy Who Came In From The Cold *was also a complex and difficult one. Alec Leamass, the character he plays, is a British agent publicly disgraced and later imprisoned as part of a dangerous mission.*

Now, however, both roles are behind him.

"I don't mind working myself silly," Burton said after fresh drinks had been ordered. "Elizabeth and I are never happier than when we're getting down to a new picture. Difficult roles? A career would be a bore without them and boredom is far more tiring than hard work.

"I enjoy complex parts. I find great satisfaction in getting to grips with them. Unlike some actors, however, I rarely draw on real life experiences to help me get over an emotion or situation. Very often it's the other way round; sometimes the part takes over me and affects my life.

"That very thing happened when I made Becket *with* Peter O'Toole*," continued Burton. "In the first half of the film I played a very secular Chancellor who wants to love all the girls. He goes roistering with King Henry II. Of course, in the second half I become Archbishop of Canterbury—a martyred Saint. Well, almost subconsciously, I had a tendency to behave off-screen as I behaved in the film.*

"I remember we shot it chronologically and, at the beginning, I found myself roaring around London *like a banshee. Then, as the part changed, so I changed. I became sober, went to bed at ten every night and, instead of sinking five martinis before dinner, I had only one.*

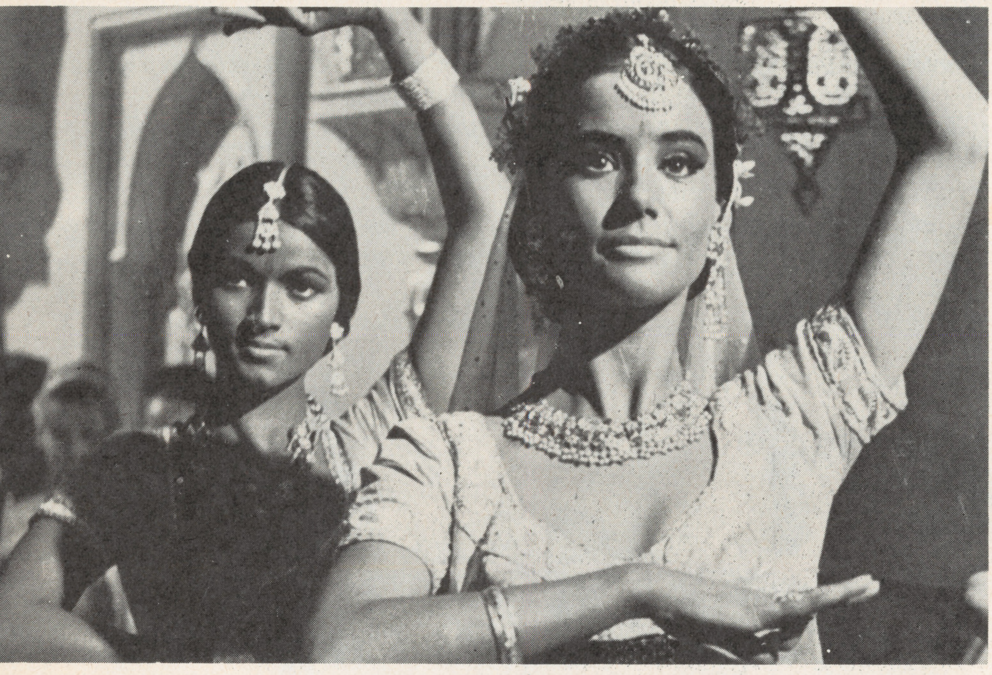
Continued on page 40

to direct LIZ

Richard Burton talking . . .

" I would want complete control over casting, scripts . . . everything! "

SPOTLIGHT ON FILMS



BOND'S LATEST FLAME

James Bond's latest flame, Claudine Auger, may be "just one of the girls" in *Kali Yug, Goddess Of Vengeance*, (left). However in *Thunderball* she is a star. Claudine, 24, was thrilled when asked to join Sean Connery for the new Bond adventure. She's a former Miss France and is married to a French film director.

THE MAN ON THE LONDON TRANSPORT BUS . . .

Rock Hudson, in a scene from his new film, *Strange Bedfellows*. Not the way to travel around the capital, you may think. Nevertheless we defend Rock; it makes such a change from all those bowler hats and city suits. In this scene Rock is trying to attract a passing taxi-driver. What's he doing walking around without trousers? In the film he's had a row with Gina Lollobrigida and he leaves her in such a hurry certain things are forgotten . . .

THE SOUND OF MUSIC

It isn't often you find two "foreign" stars taking the leading roles in big American musicals, so *The Sound Of Music* is something of a rarity if only for the fact that Julie Andrews and Canada's Christopher Plummer head the cast. And what a delightful and polished team they prove to be!

Julie plays a postulant-nun who can't come to grips with her feelings for the future. She is sent to act as governess to seven children, in the hope that it will give her a chance to decide what she wants to do. The children's father (Christopher Plummer) turns out to be a retired naval officer who runs his home more like a ship.

Although, at first, the children are not too sure about the governess, she soon wins them over.

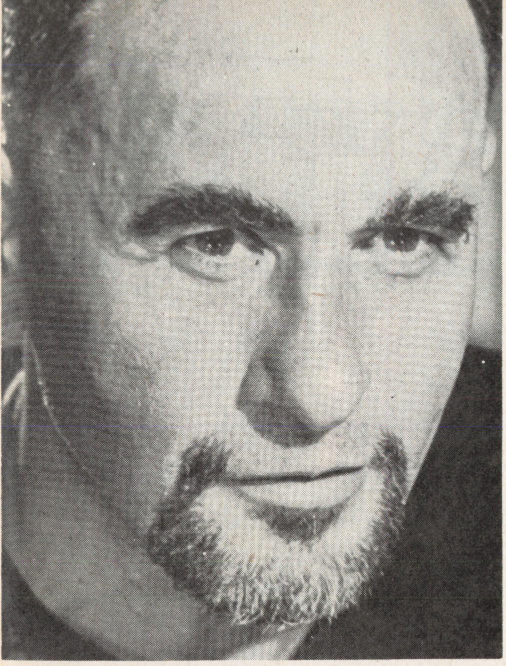
But don't think this is *Mary Poppins* all over again. Julie's new governess role is very different from the magical Mary. She falls in love with the children's father who has been widowed several years earlier . . .

THE INTELLIGENCE MEN

Did they predict at Pinewood, where this picture was made, that Morecambe and Wise were going to be a success in their first film? They did—and they were right! *The Intelligence Men* is a hit.

It was a great idea to get the boys in a film with a spy theme. Spies are all the rage these days and, although James Bond tackles the world's villains in a completely different and, some will say, more professional way, there is no doubt that the boys have made an impression on M.I.5.

It all begins by accident. M.I.5. are anxious to crack Schlecht, the international crime gang out to cash in on the Cold War by sabotaging vital talks between Russia and Britain. Unfortunately, the agent who is on the verge of getting to grips with the gang dies (of natural causes!) and Eric is mistaken for him by a Schlecht spy.



STARRING IN *LORD JIM* . . .

ELI WALLACH, as a vicious general who is terrorising a peace-loving tribe of Malays. The film is a triumph for Peter O'Toole, who plays the luckless Jim. The film confirms what we thought when *Lawrence Of Arabia* was first seen; that in O'Toole we have one of the finest actors in the world today.

In its way the part in *Lord Jim* was just as big a challenge as the enigmatic Lawrence. But O'Toole thrives on challenges and his performance is a marvel!

Jim, the character Joseph Conrad brought vividly to life in his famous book, is a man with a tortured soul.

A single act of cowardice changes his life and he begins a painful search for atonement.

O'Toole brilliantly gets under the skin of the tragic character. His fears, frustrations and pains are magnificently captured by the camera, which doesn't miss a thing.

The other stars—James Mason, Curt Jurgens, Paul Lukas and Akim Tamiroff—all fit into their parts perfectly; director Richard Brooks has handled each character with loving care.

But it is O'Toole you remember.

The jungle battles are exciting and the scene in which Jim's ship is battered by a storm is terrifyingly realistic.

Daliah Lavi, who plays the girl Jim falls in love with, gives a moving performance. This actress is obviously going to be a big star.

GIVING YOU THE BIG WINK . . .

ROMY SCHNEIDER, the Austrian actress currently starring in *Good Neighbour Sam*. A mad scramble of laughs from beginning to end, the films only aim is to tickle the fancy. And this it does in a most surprising way. Jack Lemmon plays Sam, the good neighbour. Good? Well, you might think he's *too* good. At one point, after kissing his wife goodnight, he slips across the lawn to spend the night with Romy, who plays the girl next door!

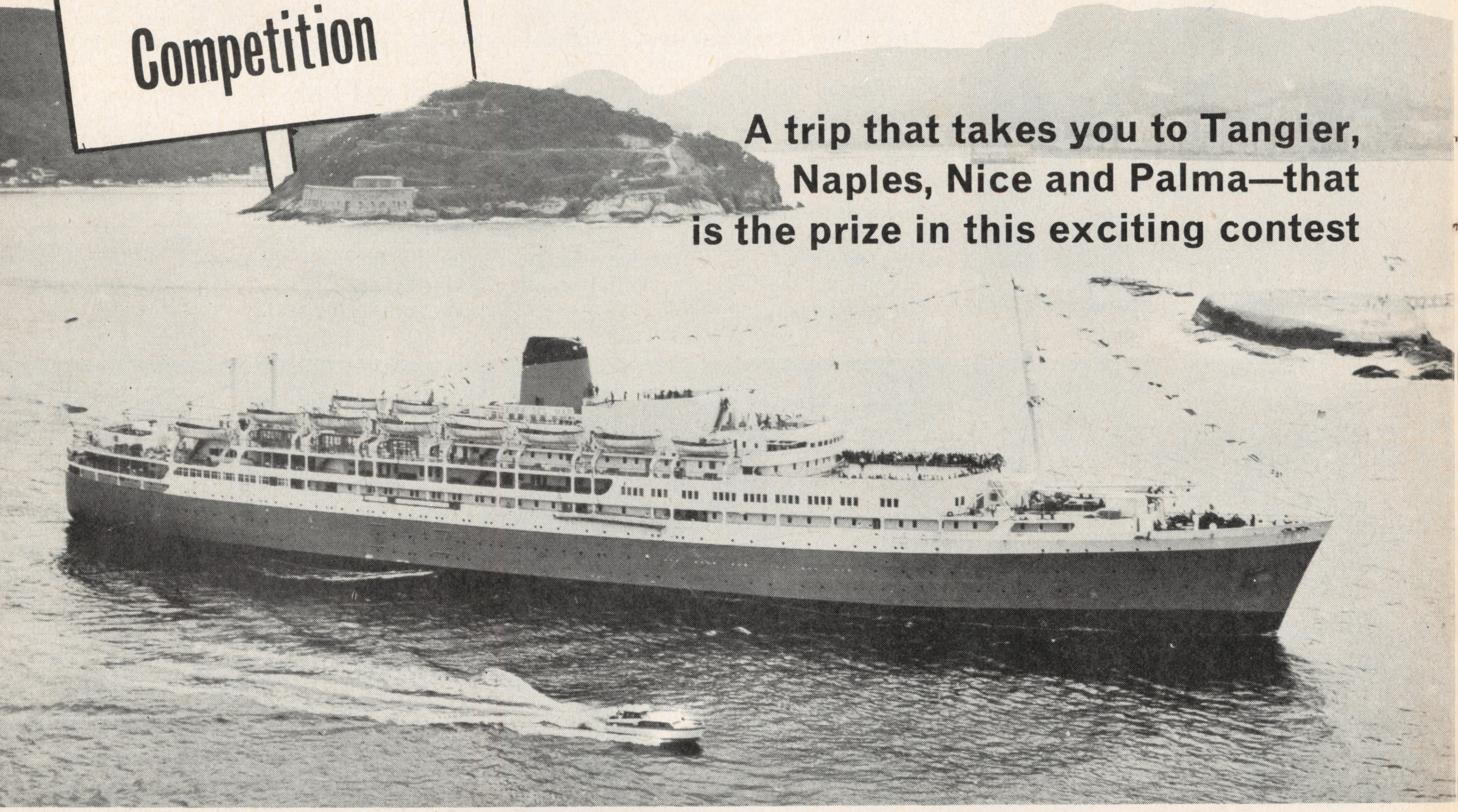
Good Neighbour Sam is Romy's first film in Hollywood, but it will not be her last; she has a number of American productions lined up. However, the girl who first made her name on the Continent does not want to stay in America all the time.

"It's a woman's world," she says. "But I don't like being too spoiled. I prefer the way men on the Continent treat you. I think their roughness brings out the femininity in a woman."

THE
INTELLIGENCE
MEN
Competition

Win a luxury

A trip that takes you to Tangier, Naples, Nice and Palma—that is the prize in this exciting contest



T.S.S. REINA DEL MAR

TANGIER . . . Naples . . . Nice . . . Palma—these are the four exciting and romantic places the winners of *The Intelligence Men* contest will visit. This is your chance to enter!

The first prize in Showtime's new competition? A LUXURY 15-DAY CRUISE FOR TWO . . . a cruise that will undoubtedly prove to be the holiday of a lifetime.

The competition has been arranged in co-operation with the famous ***UNION-CASTLE LINE.*** Winners will take their cruise aboard the "T.S.S. Reina del Mar", a large ship (21,501 tons) which is stabilised, air-conditioned and has a modern cinema, swimming pools, lido deck, libraries and beauty parlour.

What do you have to do to enter the FREE contest? Simple! On the right are photographs of six scenes from the new Morecambe and Wise comedy, *The Intelligence Men*, in which they are involved in the world of international espionage.

As the boys will tell you, in the spy game you have to have a sharp eye that doesn't miss a thing—and, in this contest, we want you to prove your skills of detection.

A quick look at the photographs will probably not convince you that something is wrong—but look closer . . .

Each picture has been changed to include a mistake. What you have to do is circle each mistake to prove that you have spotted it.

The first ALL CORRECT entry opened will win the prize. There are 25 Chuck Berry In London LPs, from the famous CHESS label, as consolation prizes. No entries will be opened until after the closing date which is MONDAY, 31 MAY.

Footnote: Please circle the mistakes clearly in pen, not pencil. This will avoid disappointments and help the judges.

cruise for two

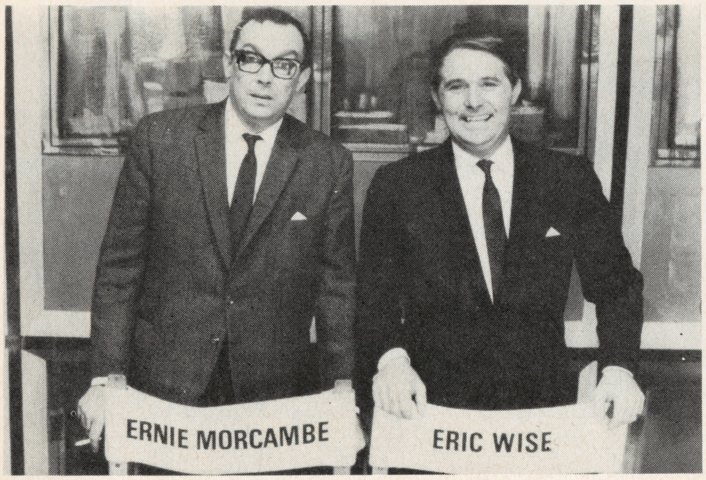
Can you spot the deliberate mistake in these scenes from the new Morecambe and Wise comedy *The Intelligence Men*?

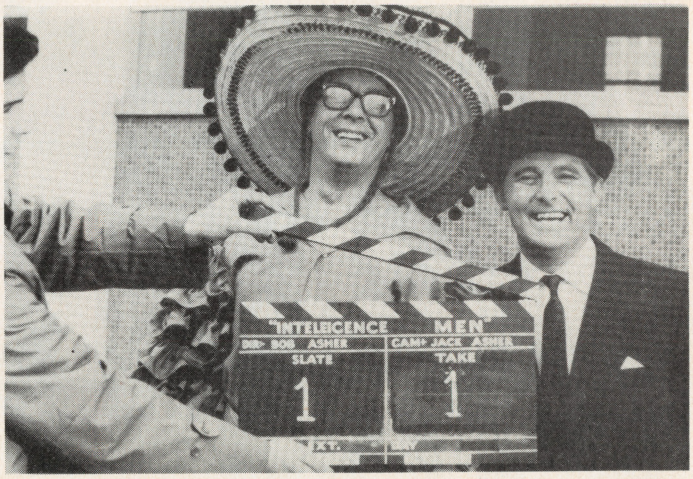
Name ....

Address ....

BLOCK LETTERS PLEASE

All entries to: **Showtime Cruise Contest,**
161, Fleet Street,
London, E.C.4


ERNIE MORCAMBE
ERIC WISE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CAM: JACK ASHER
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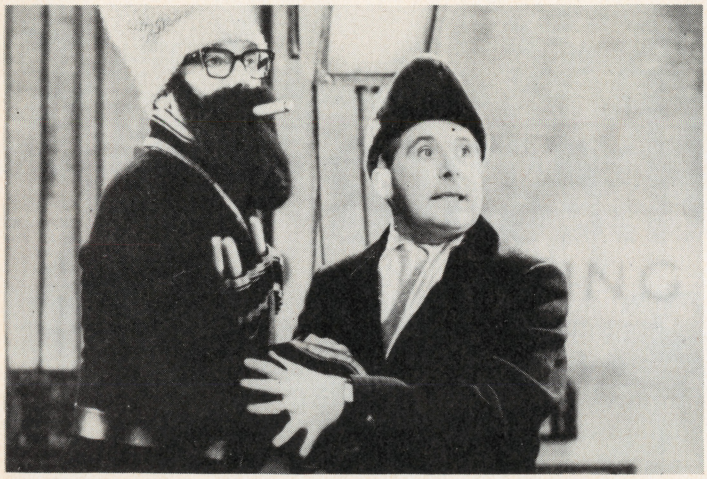

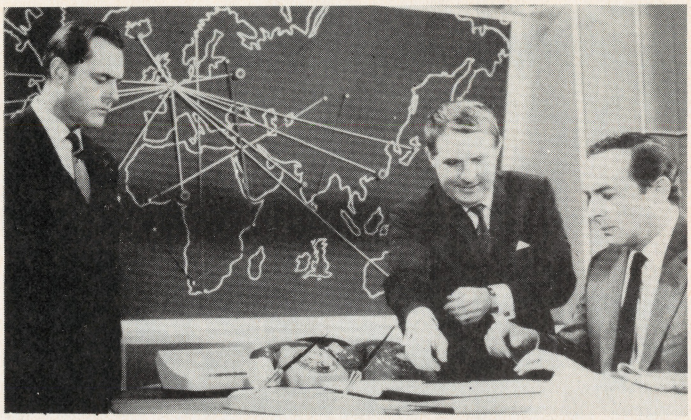

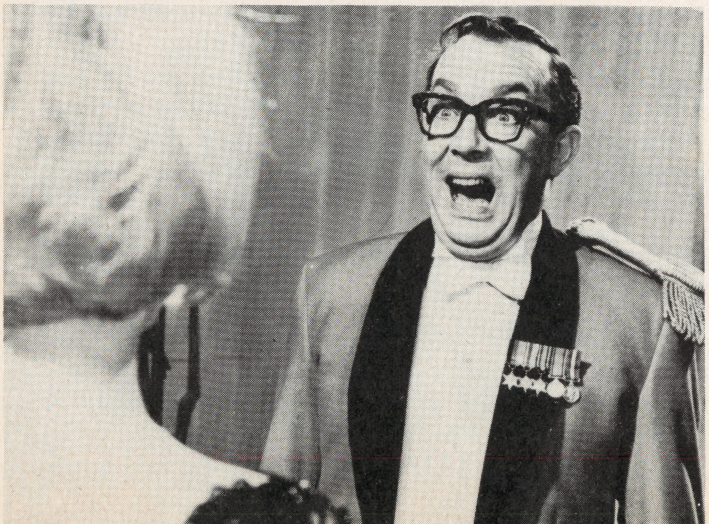

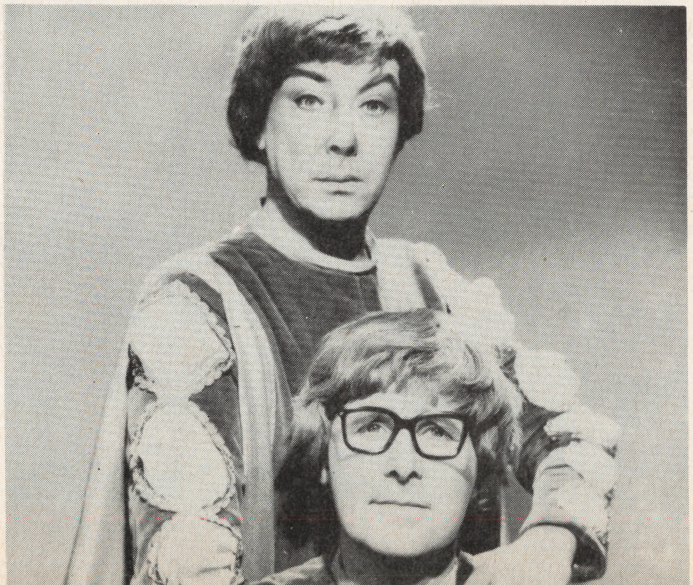

Tony
Crawley
talks to
the men
who make
foreign
secret
agents
shudder in
their
shoes

Keep a straight face...

It's the Intelligence Men

Eric and Ernie in the hilarious ballet scene.

THERE haven't been many great comedy teams in films. Looking back over the years, Laurel and Hardy have, perhaps, been the most famous and successful. Quirt and Flagg weren't so popular; neither were Wheeler and Woolsey or Cohen and Kelly. Abbott and Costello did well. So did Martin and Lewis—until they split up. But Laurel and Hardy . . . they were the greatest.

As far as this country is concerned it's difficult to think of a comedy double-act that has achieved fame on the screen. On stage, TV and radio there have been several, but they have never gone on to greater heights in pictures. It is for this reason the new Morecambe and Wise film, *The Intelligence Men*, is so interesting. They have been together for 25 years, and on the stage and TV they are a knock-out—but, until now, in films they had not been tried.

Therefore, *The Intelligence Men* couldn't be more important to them.

Ernie Wise: *"We've worked hard for the opportunity to make a film, but we didn't want to accept any old script. It's easy to ruin a lot of good work with one bad picture. Being a funny man is a serious business. That's one of the troubles with being a comedian; people expect you to be funny all the time. It's impossible and it's also a great strain."*

Eric Morecambe: *"When we're not expected to be funny we are funny, but when we walk into a room and people say,* 'Here they are—they'll make us laugh,' *all we do is disappear."*

They are natural comedians

Even so, if you give them a chance, Morecambe and Wise are natural comedians. One minute they can be discussing their careers in a deadly serious manner, and the next the conversation takes on a more light-hearted flavour . . .

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Eric: *"But that was in 8mm. And they wanted us to develop it ourselves."*

Ernie: *"One company offered us a film . . . a jolly good one—Sophia Loren, Liz Taylor . . ."*

Eric: *"Yes, they offered it to us—not to star in, mind you . . . just to run through at home."*

Ernie: *"Anyway, we got* The Intelligence Men. *We chatted over the idea with our writers, Sid Green and Dick Hills. We said what we'd like to do and they gave us something completely different."*

Eric: *"That's been the basis of our success. We say what we'd like and they give us something completely different."*

Ernie: *"We play spies in the film. Everyone sees us as spies."*

Eric: *"At Christmas we're working in the Mint . . . a couple of mint-spies."*

Ernie: *"That's one of our better gags."*

Eric: *"They wouldn't have it in the film."*

Ernie and Eric have come a long way since they started together, touring in a stage 'discoveries' show in 1939. Eric was billed as the 'droll comedian' in those days. Ernie was a song-and-dance man . . .

Ernie: *"Eric's real name was Bartholomew, but Adelaide Hall's husband, Bert Hicks, advised him to change it. He suggested Morecambe because Eric was born there. I had already changed my name from Wiseman to Wise because Jack Hylton told me that shortened, it was more marketable. Actually, I was born in Leeds and, at one time, we thought of calling ourselves Morecambe and Leeds, but it sounded too much like a travelogue."*

Eric: *"More like a cheap-day return."*

Although they stuck to their new names, they didn't stick to the same act. They changed it week after week as they toured the music-halls and theatres of Britain. They spent any spare time they had at the cinema . . .

Continued on page 37

Gloria Paul . . . the beautiful foreign agent in Room 912

URSUL

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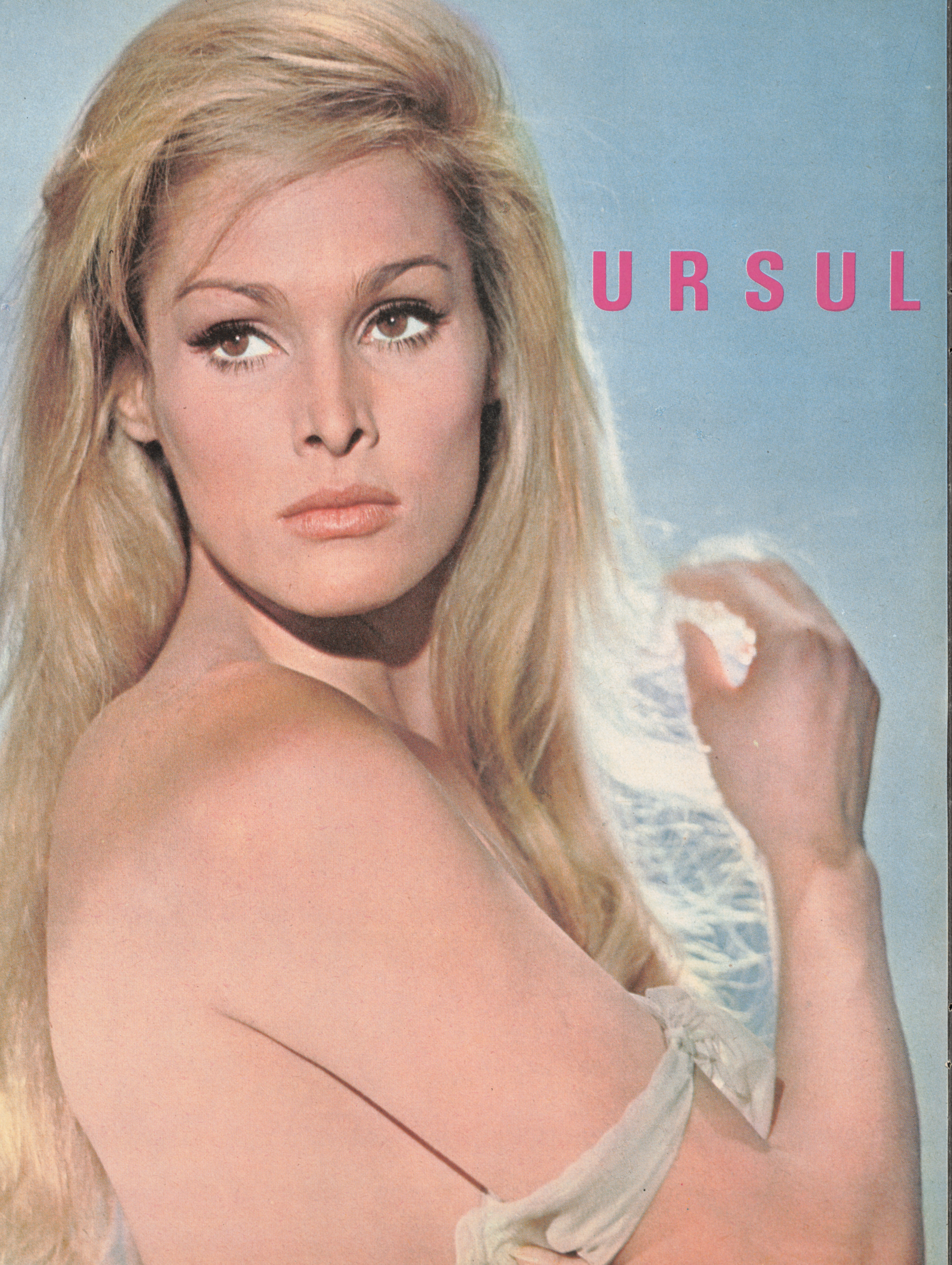

"They wanted me to be a new Garbo"

A girl worth watching!!!

FROM a man's point of view, the most disappointing thing about Ursula Andress is the fact she's married. Goodness knows why we let that bounder John Derek get away with it; but get away with it he did. All we can do is take it sportingly and hope he won't stop her from making pictures. After all, seeing her on the screen is better than nothing and, providing your girl-friend doesn't catch you drooling, no one is likely to suspect just how we males feel about Miss Andress.

It would, of course, be unfair to expect the girls to understand about Ursula. They'll grudgingly admit she's a lovely woman, and that her figure is all right. (How about that for the understatement of the year?) But, unless you are a full-blooded male, you can't possibly understand what it is about her that makes you tingle. Is it her bold, beautiful face? Naturally. And her sensational curves? Of course. Yet, it's more than that; it's a chemistry that one woman in a million has . . . a special ingredient. You can't put your finger on it, but you know it would make her stand out even in a room packed with gorgeous women. Sophia Loren has the ingredient. So has Ingrid Bergman. I think our own Julie Christie may have it when she matures.

Ursula made her first big impression on the world—as if we need reminding—in the first James Bond film, *Dr. No*. When, as Honey, she crawled out of the sea in a white bikini, the water still sparkling on her golden skin, every man in the audience felt ten years younger.

"Just a dame in an animated bikini," was the way husband John described the scene. I suppose he could afford to be flippant.

Although originally discovered in Italy, Ursula was soon whisked away to Hollywood and put under contract.

"I think they wanted me to be a new Garbo or Dietrich," she says today. "I had to sit in a theatre for hours and watch all their old films. In the end my contract was dropped. I suppose I was too lazy to learn." It was in Hollywood that Ursula met and married John.

Then, with *Dr. No* launched, her career really got going. She made *Four For Texas*, with Frank Sinatra and Dean Martin, and *Fun In Acapulco*, with Elvis Presley.

After that, husband John took over. She starred in *No Toys At Christmas*. He was her co-star—and director.

From Hollywood, Ursula came back to Britain to play her biggest and most important role in the film *She*. She plays the Queen of the lost city of Kuma. Then it was off to Paris to join Peter Sellers and Peter O'Toole in a new comedy, *What's New, Pussycat?*

In Paris, producers thought Ursula was a girl too good to miss, and it wasn't long before she was signed up to film with their top star, Jean-Paul Belmondo, in *The Tribulations Of A Chinese In China*. In the film Ursula will be seen as a strip-tease artist.

Not without reason Derek is excited about the way his wife's career is shaping. "She's doing well, but she deserves it," he says. "She's got quite a lot to recommend her."

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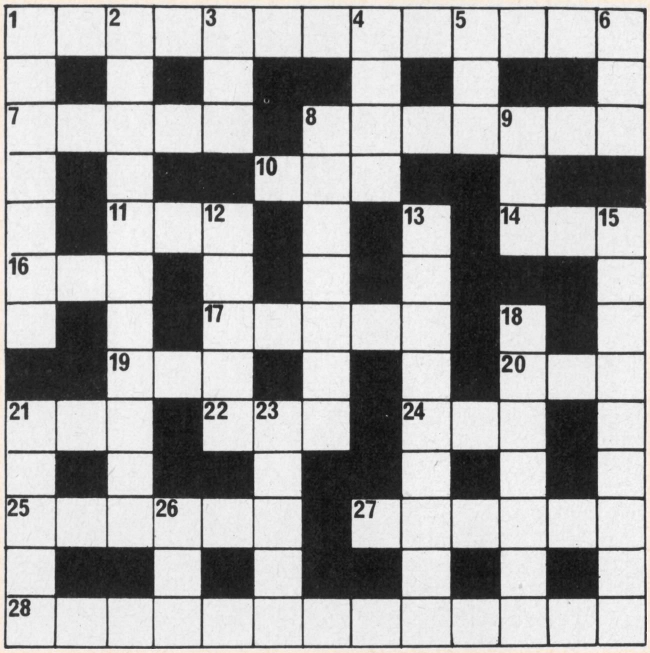
SHOWTIME CROSSWORD



ACROSS

1. This Jonas wasn't swallowed by a whale (6/7)
7. Famous film family (5)
8. Cleopatra's downfall (3/4)
10. Stubby dancer (3)
11. . . . Margret is part of the Community Property (3)
14. The Spanish Gardner (3)
16. . . . *As A Stranger* (3)
17. This Ford sounds like a Scottish valley (5)
19. . . . *Way Pendulum* (3)
20. Joanne Woodward played her three faces (3)
21. Blocker Cartwright (3)
22. . . . *Miserables* (3)
24. Johnson's first name is the same as Dick's second (3)
25. Mel Torme's kind of fog (6)
27. This English singer is a big star in France (6)
28. Elke Sommer's wild guess (4/2/3/4)

DOWN

1. A posy for Judy (7)
2. A Crossbow is this, according to the film (11)
3. Frank Sinatra's comment on a good party (3)
4. Lioness Martinelli (4)
5. American actors love to visit a typical English . . . (3)
6. *A Time To Live And A Time To* . . . (3)
8. Ursula is really Mrs. Derek (7)
9. According to Bing, in a famous song, she was as sweet as apple cider (3)
12. Zero One is not as Irish as he sounds (5)
13. An old lady who took a run to Brighton (9)
15. Her diary became a film (4/5)
18. Viv was Showtime's model in a recent beauty feature (7)
21. Baby Jane or Sammy (4)
23. She had more than a gold finger (5)
26. The censor does this to all the films (3)

ANSWERS:

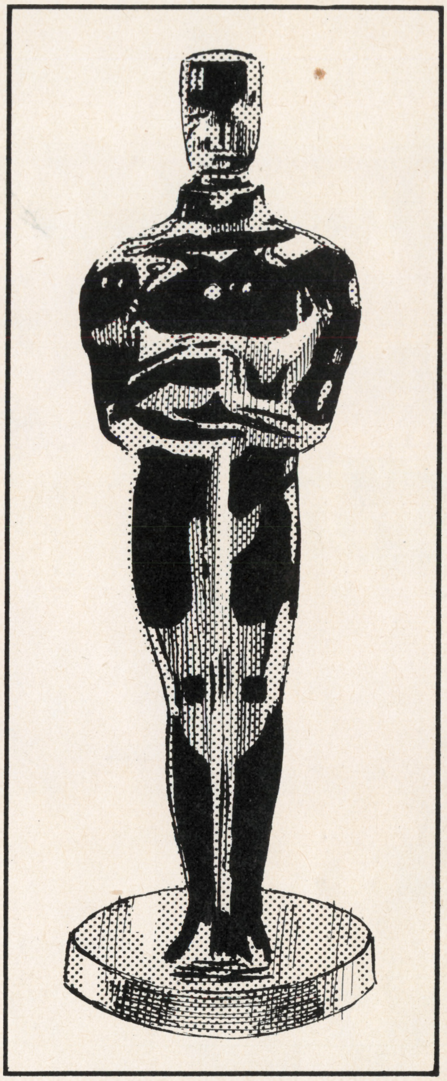
Across 1, George Peppard. 7, Reeds. 8, Asp Bite. 10, Una. 11, Ann. 14, Ava. 16, Not. 17, Glenn. 19, One. 20, Eve. 21, Dan. 22, Les. 24, Van. 25, Velvet. 27, Petula. 28, Shot In The Dark.

Down 1, Garland. 2, Operational. 3, Gas. 4, Elsa. 5, Pub. 6, Die. 8, Andress. 9, Ida. 12, Nigel. 13, Genevieve. 15, Anne Frank. 18, Ventura. 21, Davis. 23, Eaton. 26, Vet.

Hollywood Newsletter

Ian Haynes reports on a book that is causing a storm in the film capital

The Oscar game - is it as clean as it should be?



A SIGH of relief always goes up in Hollywood after the Academy Awards have been announced. Each personality, fortunate enough to win, marches off with an Oscar, the spotlights dim, the crowds disappear and it's back to normal.

It's a serious business, this Oscar business. The ten-inch figure, made of tin, copper and finished in gold-plate, is still the most coveted award in films.

It's true many countries have their own particular awards, but there's nothing like the Hollywood Oscar, presented by the Academy of Motion Pictures, Arts and Sciences.

It seems to me, however, that the Oscar has, in recent years, become too important for comfort. It used to be fun, but now it is too political, too involved in finance. As one star put it: "If you win an Oscar you can immediately ask for double the amount of money you have been used to getting."

The Inside Story

There have also been suggestions that the Oscar game is not as clean as it could be. Few, however, have been quite so stunning, or condemning, as those put forward in a new book, *The Oscar*, written by writer-producer Richard Sale. It would be bad enough for the Academy Awards if the suggestions were to be found only in the book—but now producer Joe Levine has decided to base a film on it and many Hollywood people wonder what harm it will do to the industry.

The Oscar tells the inside story of Hollywood during the month in which the Academy Awards are announced. And it is an *inside* story; Sale knows his Hollywood.

The main character in the book is one Frankie Fane (FF to his friends). Frankie is a surprise nominee for the Best Actor award, and it tells of his efforts to win it against all odds.

It's a tough, dirty fight in which Frankie, to make sure of an Oscar, aims to ruin the reputation of his rivals.

The question everyone is asking is: how closely will the film follow the book? If it follows the book completely, *The Oscar* could be the biggest condemnation of Hollywood since Robert Aldrich's *The Big Knife* and Budd Shulberg's novel, *What Makes Sammy Run?* (which was considered too hot to put on the screen).

Complaints have already reached Sale concerning *The Oscar*.

ROCK HUDSON told the author his story presented "a one-sided, prejudicial picture of Hollywood." And one columnist wrote: "It's all come out of the author's imagination."

As I see it, the time was bound to come when the Oscar business took a knock. Winning an Oscar has become something of a rat-race, with the nominated stars being plugged time and time again in the film trade papers. The advertisements—which cost a bomb—are supposed to remind the voting members at the Academy of the stars' achievements. Strictly speaking, these advertisements are quite unnecessary. The only thing that should count is the performance that won the nomination—and this the members see.

After the 1961 awards, the Academy's report condemned nominees who "resorted to outright and excessive and vulgar solicitation of votes." The report added: "Undesirable practices, other than improper advertising, have also become apparent."

Stars Hit Out

These practices sickened many stars. GEORGE C. SCOTT, for example, refused to accept his nomination the following year for his performance in *The Hustler*, complaining that "the campaigning by artistes and agents made the political side of it more important than the acting itself."

In the same year, DEBORAH KERR (nominated, unsuccessfully, as the Best Actress for the sixth time) made it even clearer. "If I cannot win an Oscar without begging, then I don't want one at all," she said.

Fortunately, there are many stars like this around. This year, CARY GRANT scoffed at rumours that he would win an Oscar for *Father Goose*. "Why should I?" he said. "Just because I played a bearded old goat?"

JACK LEMMON took another view. "Oscars worry me," he said. "How can you vote for a Best Actor, unless you see all the actors playing the same role?"

Just how important is an Oscar? There's no doubt it boosts an actor's reputation and puts more money in his pocket.

An award can also help a film. Last year *Lillies Of The Field* didn't begin to make a profit until after SIDNEY POITIER won the Oscar as the Best Actor for his performance in it.

Personally, I think Richard Sale's book, *The Oscar*, could do a lot of good, not harm. It could help people to realise just what can happen if the business of winning an award is allowed to get out of hand.

The last word comes from BING CROSBY, an Oscar winner himself.

"People do place too much importance on the Oscar," he told me. "Sure, it's nice to win. But I think a good actor is going to get on and make a lot of money anyway. The glory of an Oscar doesn't last for always. People are quick to forget."

CHARLIE'S DAUGHTER

BEFORE she became a film actress, Geraldine Chaplin used to go everywhere carrying a large bag in which she kept a pet python.

She was, she explained, studying zoology. But, as she became more and more involved in her film career, something had to go, and the producer of one of her films told her to send the python to the zoo. He thought someone might suggest she kept the reptile to get publicity.

A Chaplin keeping a snake for publicity purposes? The very thought of it! Geraldine, however, did not argue and her pet python was sent off.

As it happens it was just as well, for things happened fast to Geraldine. Suddenly she was signed to make one picture after another and there wasn't time for pets.

At the beginning of her career, Geraldine did not have much luck in films. Most of the producers who wanted her for their productions were more interested in her name than her talent and, being a bright girl, she spotted it.

For Geraldine, going into films was a frighteningly difficult step to take. She owns what is certainly the most famous film name of all time. You may find a dark corner of the world where they have never heard of John Wayne, Henry Fonda or Robert Mitchum—but Charlie Chaplin? Even the Aborigines smile at the mention of his name.

Think of fame like that and imagine coping with it. That's what Geraldine has had to do. So far, she has done very well.

A pretty girl with lots of talent, 19-year-old Geraldine is extraordinarily frank about everything. Listen to her creed on life: "I never pay attention to clothes. I am a Bohemian; I eat when I'm hungry and sleep when I'm tired. I act on instinct, I hate routine and I love independence. My hobby? Booking a table at Maxim's, in Paris, and sticking my tongue out at all the snobs who gather there."

Geraldine likes to live alone most of the time. She feels she can get on with her career better that way. She has already completed a French thriller, *On A Beautiful Summer Day*, in which she is kidnapped by a gangster played by France's top star, Jean-Paul Belmondo.

"He has enormous sex-appeal," Geraldine says. "I never told him, but when I was at convent I saw his films and I really fell in love with him. What a man!"

Now Geraldine is in Madrid playing Omar Sharif's wife in *Doctor Zhivago*. "I have my first screen kiss in the film," she said enthusiastically, after reading the script. "I hope Omar will be very understanding."

When *Doctor Zhivago* is completed she will come to London to play Anne Boleyn in *Anne Of The Thousand Days*. Peter O'Toole will be her co-star.

Already she's on her way to stardom and, from what she says, her sister, Josephine, may well join her at the top.

"She is the really beautiful one in our family," she points out. "Sadly, though, she knows it."

When she can, Geraldine likes to return to her father's magnificent home in the village of Corsier, Switzerland.

"I enjoy being with my parents," she says. "It's extraordinary—they are as much in love today as they were when they first met. That is why my father stays so young."

Chaplin didn't say much about his children in his recent autobiography, but he did write that "some of them have quite an aptitude for theatre work." Geraldine is proving that was an understatement.

A pretty girl with lots of talent, Geraldine is extraordinarily frank about everything . . .

Dorothy McGuire as Mary the Mother, tenderly holding the baby Jesus.

Jesus entering the city of Jerusalem on Palm Sunday.

Peter (Gary Raymond) reacts to Jesus raising Lazarus from the dead.

"Now My soul is troubled"
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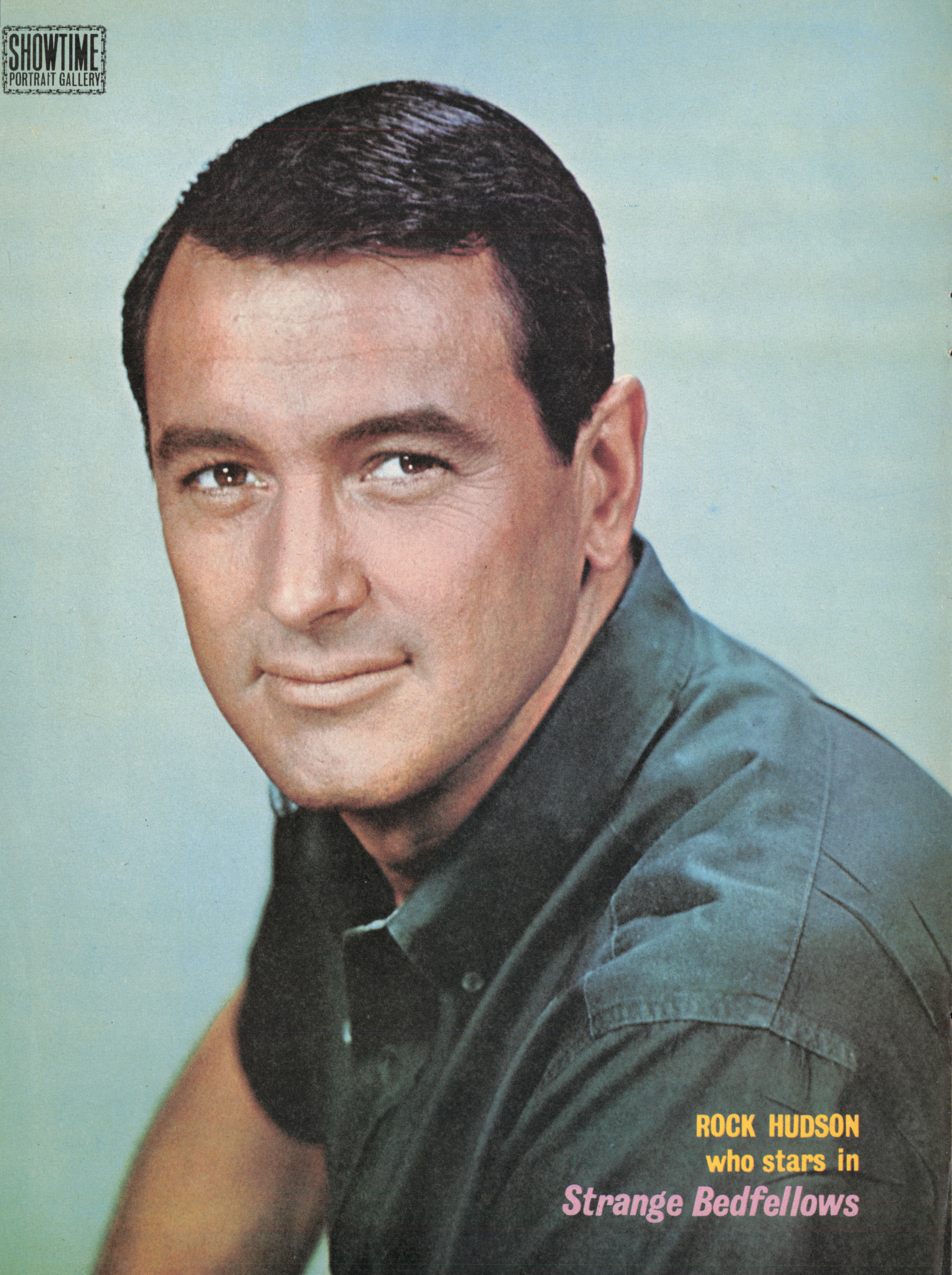

ROCK HUDSON
who stars in
Strange Bedfellows

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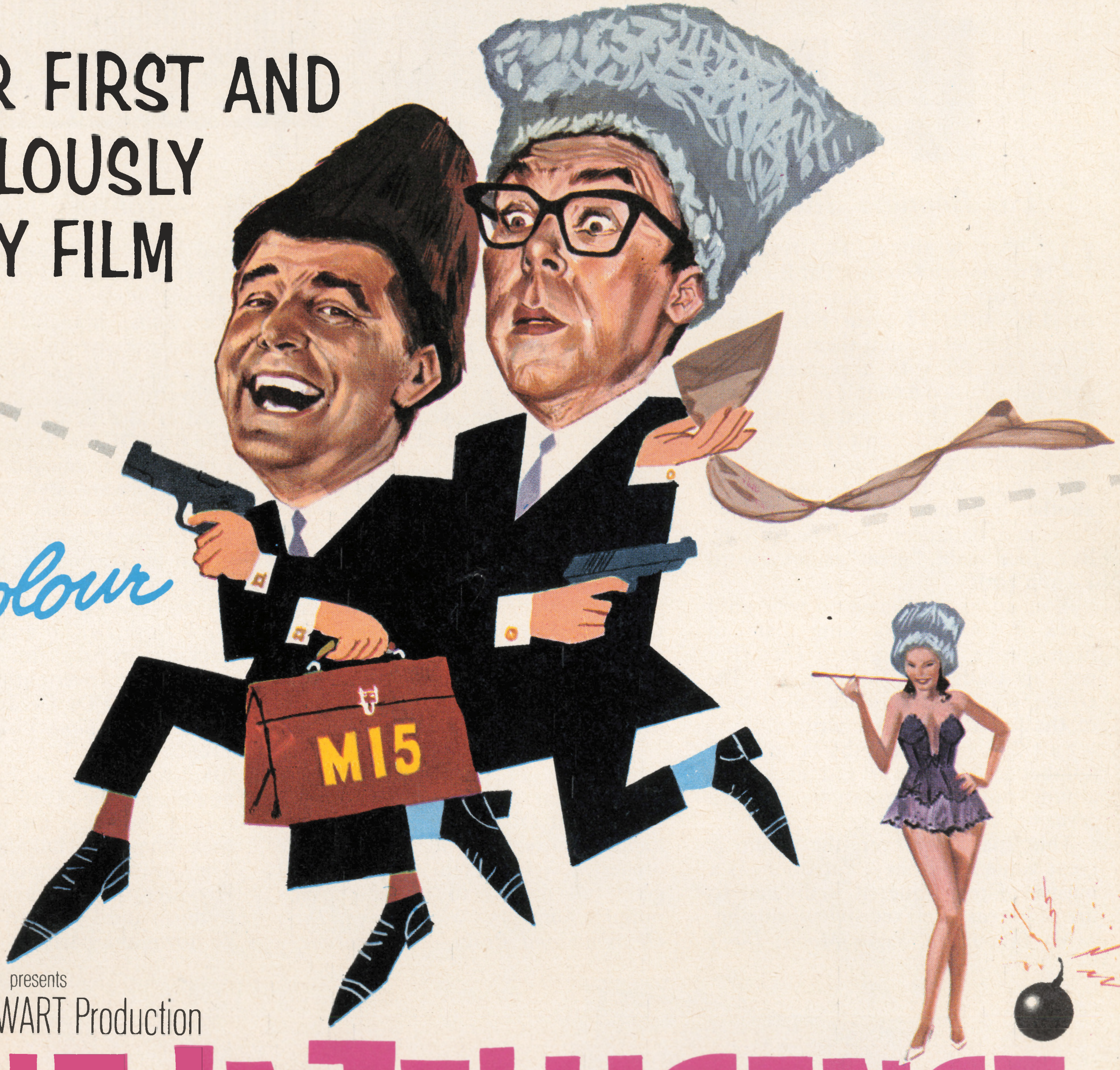

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DISC REVIEWS

Pat Boone...Jack Jones...Henry Mancini...Jim Reeves...Johnny Hallyday

ON his new album, **12 Great Hits** (*Pye Golden Guinea*), Pat Boone is in fine form, but I must argue with the LP's title: 12 great hits? Surely not . . . but let's count them.

Pat tees off with a pleasant little song he recorded a couple of years ago, *Johnny Will*. The record got into the Hit Parade, but I don't think anyone can expect it to be called a *great* hit. This song is followed by *Words*, another pleasant number which the American balladeer sings beautifully. But, once again, "great" is not a word I'd pin to it.

You do, in fact, have to wait until track five to hear a song that can honestly be called great. Then Pat gets his teeth into *How Deep Is The Ocean*, which Crosby once called "one of the finest songs ever written."

Side 2 is very much the same; each number certainly deserves a place in an album, but not one can be called a *great* hit.

This apart, however, the album is great value for money. Pat Boone is a master of technique; it is difficult to tire of his easy, relaxed style of singing.

My favourites: *Sugar Moon*; *Don't Forbid Me*; and *How Deep Is The Ocean*.

Jack Jones gets better with each album. His father, singer Alan Jones, must be very proud of him. On his new LP, **Bewitched** (*London*), Jack launches into a colourful, if not sensational, selection of recent songs, most of which enjoyed considerable success when recorded earlier by other artists.

Side 1 includes polished and powerful renderings of *Luck Be A Lady* and *Far Away*, but I didn't much care for the rather ordinary number he starts with, *Love With A Proper Stranger*. Side 2 includes *Don't Rain On My Parade*, one of the most popular numbers from *Funny Girl*, *From Russia With Love* (which Matt Munro recorded equally as well); and a pretty ballad, *Lollipops And Roses*.

Yes, the Jones boy gets better all the time. Most of the tracks are well worth an ear.

The Best Of Henry Mancini (*RCA Victor*) is exciting and unusual. The orchestra (conducted by Mancini) gives full flavour to the composer's popular numbers—*Moon River; Days Of Wine And Roses;* and *Charade*—and his lesser-known compositions—*Experiment In Terror; Theme From 'Hatari'; Peter Gunn* and *March Of The Cue Balls*. Mancini is Hollywood's most expressive and original musician. *The Best Of Henry Mancini* shouldn't be overlooked.

After the best of Mancini comes **The Best Of Jim Reeves** (*RCA Victor*). I have always enjoyed this singer. His straightforward style won many fans in this country and it is sad to recall that his career was so tragically ended by an air crash. This album includes many of Jim's best recordings: *Am I Losing You; Adios Amigo; Danny Boy; He'll Have To Go;* and *Blue Boy*. The backings are excellent.

I'm not over-enthusiastic about **Le Disque D'Or De Johnny Hallyday** (*Pye Golden Guinea*) because it's all in French. While I am very willing to listen to the smooth Francoise Hardy and the polished Petula Clark sing in a foreign language, I'm not keen on the rock numbers Hallyday puts across. They just don't sound right in French. However, the album swings from start to finish and I have no doubt it would go down at a party.

JACK JONES
BEWITCHED
LONDON
THE BEST OF
MANCINI
HENRY MANCINI
RCA VICTOR
THE BEST OF JIM REEVES
RCA VICTOR
GOLDEN GUINEA CONTINENTAL SERIES
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PAT BOONE
12 GREAT HITS

She's on her way round Britain!

MARY POPPINS U

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ODEON HOLLOWAY
ODEON WATFORD
ODEON KINGSTON
ODEON RAYNERS LANE
ASTORIA PURLEY
GRANADA NORTH CHEAM

APRIL 15th

ODEON BRIGHTON
GAUMONT BOURNEMOUTH
PICTUREDROME EASTBOURNE
GAIETY HASTINGS
DRAKE PLYMOUTH

APRIL 18th

ODEON BIRMINGHAM
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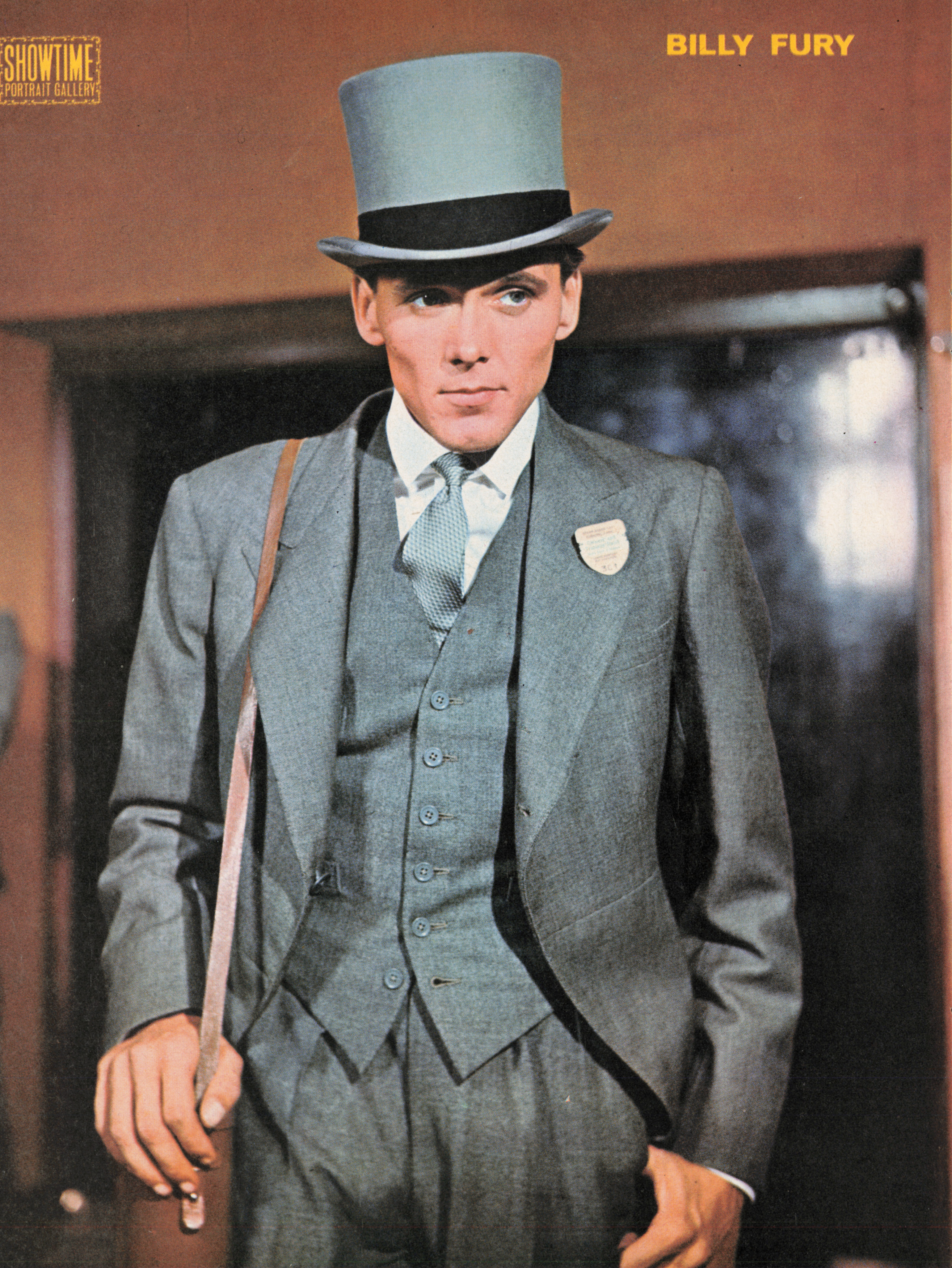

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BILLY FURY

WHO IS DOING WHAT TO WHO?

MICHAEL RELPH and BASIL DEARDEN'S Production

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in 'MASQUERADE' Ⓤ

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MICHEL PICCOLI · BILL FRASER ·

from the novel "Castle Minerva" by Victor Canning **in Eastman Colour**

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GENERAL RELEASE FROM APRIL 25th

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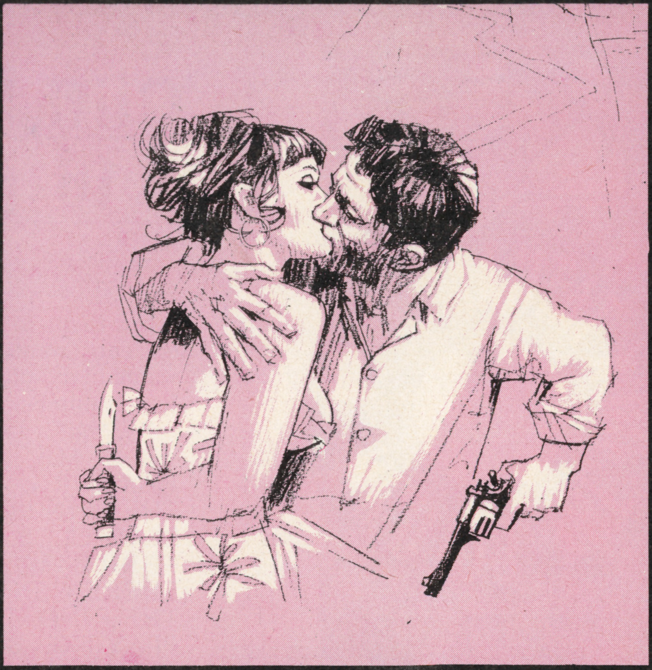

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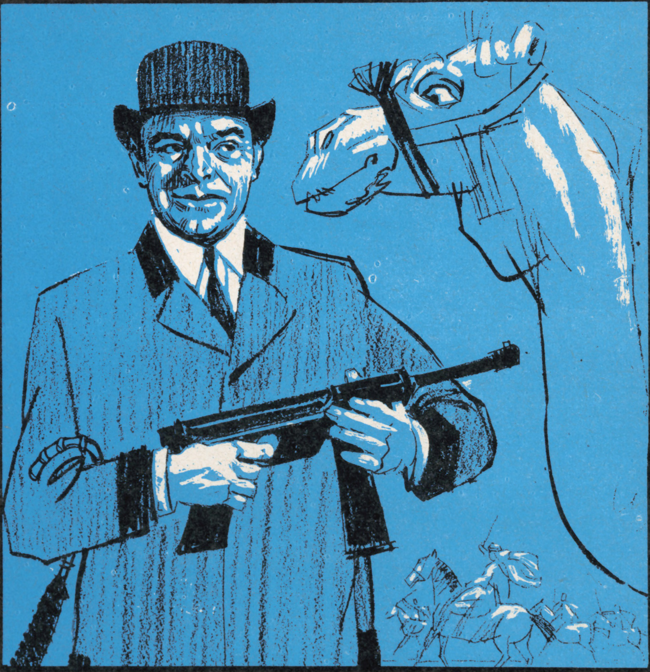

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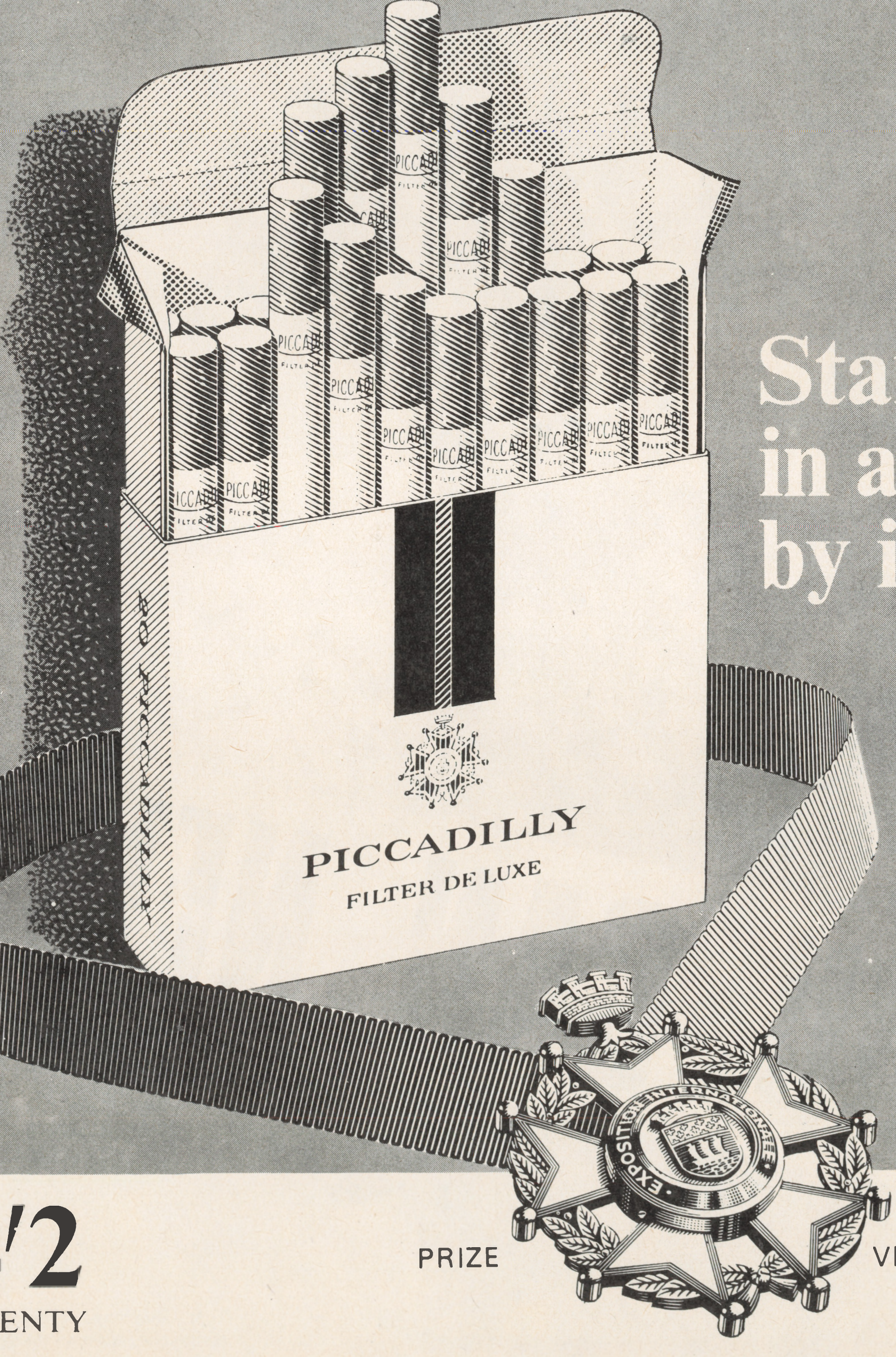
PICCADILLY FILTER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YOU CAN NEVER

Tom Courtenay, on his first visit to Hollywood, is shown the sights by the lovely Wood sisters: Natalie and Lana.

When I was five I used to entertain my parents and their friends when they came home from the pub

GO BACK

Tony Crawley, Showtime's chief feature writer, takes a close look at Tom Courtenay

UPSTAIRS, in his bed, the little boy would stir restlessly. Now and then he'd open his eyes, jump out of bed and listen at the door, for the slightest sound from downstairs. If he heard nothing, he'd go back to bed and wait . . .

Sometimes it seemed like half the night before the sound he'd been waiting for—a key going into the front door—reached him. When the noise of a piano finally broke the silence of the house, he'd clamber out of bed once again and make his way downstairs.

It was time for Tom Courtenay to entertain his parents' friends!

That, 22 years ago, was how Britain's latest international film star first became interested in performing for an audience.

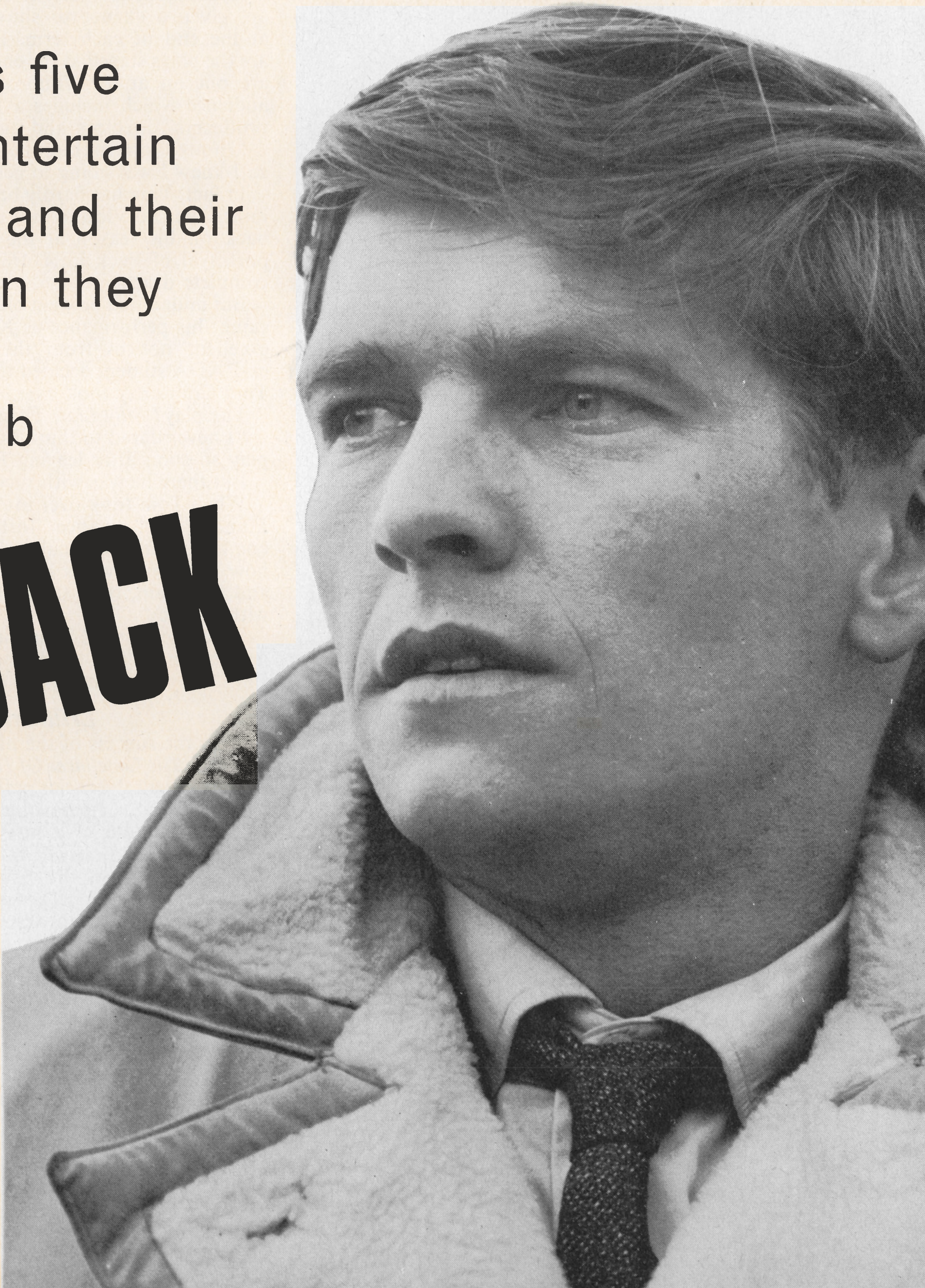
"I was five or six at the time," he told me. "Friends would come to our house with my dad after the pubs closed. They'd bring in some beer and my mother would play the piano for them. As soon as I heard them enjoying themselves I'd nip out of bed, rush downstairs before I could be stopped, and sing to them. Yes, in my pyjamas. On a good night I'd even get a few coppers for my 'act'. I loved it. It was the great event of the week."

It could be said, then, that Tom's career began at home; and home was a house in Hessle Road, near the Hull docks where his father worked. There was no bathroom in the house until his father managed to get a tub put in with the compensation money he received after an accident at work.

Humble beginnings, indeed. But the actor who has become a star through *The Loneliness Of The Long Distance Runner*, *Billy Liar* and *King And Country* wouldn't have had it any other way.

Like Finney and O'Toole, Tom's fame has come quickly.

Continued overleaf



TOM COURTENAY — Cont'd.

He is in constant demand all over the world. He recently completed *Operation Crossbow* in London and *King Rat* in Hollywood. Now he is working on a new part in *Doctor Zhivago*, which is being directed by David Lean in Madrid.

He still goes home to Hull, but he admits he makes the trip less frequently than he used to when he first became a star on the West End stage.

"On those occasions, no matter how posh my clothes were, they'd keep coming into my carriage to check my ticket," he said. "'*You do realise this is a First Class compartment . . . sir?*' they'd say."

Tom's mother is now dead and, when he goes home, he usually stays with his married sister, Anne. But, apart from his family, he is not really interested in his old home town.

"When I go home everyone gawps at me," he explained. "Not the family, but our friends and people in the streets.

'You're bound to change'

"Then there are people who claim to be relations. It's amazing how many relations I have now whom I never knew about before. They all troop along, and say, '*My cousin is married to your aunt*,' or something equally as vague. Once you get a break in show business, people you haven't seen for years suddenly want to remember you!

"It's for this reason I don't go back very often. I've been through several phases since I left home; university, drama school and that sort of thing. Obviously I've changed. You're bound to change. No, I'm not sad about this. If I were the same boy that went to Kingston High School, Hull, no one would be interested in me today."

Tom's last visit home was at Christmas. He took the opportunity to talk to his father about his new life.

"He rarely goes to see me at the cinema," Tom told me. "He saw *Billy Liar*, but he's not really interested in anything to do with films.

"Still, he's very honest about it. He said: '*I could never boast that I encouraged you, Tom. You decided on your career for yourself.*' I thought it was good of him to admit it."

Although Tom's father does not tell his friends that he was the one who put his son on the road to stardom, he can take credit for having had high hopes for his future.

"Both mum and dad were determined that I would not work at the fish dock at Hull," Tom said. "They encouraged me into grammar school and university. I will always be grateful for that."

To begin with, however, Tom went to the junior school in West Dock Avenue. And even there it was obvious he was interested in acting.

"During scripture lessons the teacher would ask us in turn to read aloud," he recalled. "I was always very annoyed if I wasn't asked to read first.

"Then, when we had school plays, I always managed to learn my lines easily. I would also get very mad if I didn't get the best parts! Conceit? I don't think so. It was something else; something inside me that made me want the parts."

Next, the young Courtenay moved to a grammar school.

"It was very unusual for anyone from our street to win a place there," he said. "I think I was the first. My parents were very pleased. Me, too. I liked the school. We had debates and I loved arguing furiously. I learned a lot there. Even how to speak with a posh accent; to say 'butter' instead of 'booter' . . . things like that."

The boy from Hessle Road had already done very well, but he went one better and won a place at London University. His parents were overjoyed. Their boy had managed to make a life away from the docks; he was going up in the world. Tom was just as pleased. Though he wanted to go to London's Royal Academy of Dramatic Art.

"For the first year I worked very hard at university," he recalled. "Needless to say, I appeared in a few plays there. Like the grammar school, they did their best to iron out what was left of my Hull accent. They couldn't rub it out completely though—I can still lay it on thick when I want."

Tom was at the university for two years, studying for an English degree. But, when the first 12 months were over, he suddenly decided he shouldn't be there.

"I couldn't see the sense in learning Anglo-Saxon and all that," he told me. "I would sit studying, but at the back of my mind I was thinking, '*This has got nothing to do with me.*' My heart wasn't really in the work so, after the second year, I didn't see any point in going on."

And he didn't. He failed to get his degree, but by this time he had won a scholarship to RADA.

"I wasn't sure what to expect of RADA, but I certainly don't regret going there," he said firmly. "In fact, I'm very grateful. It gave me a solid start."

Apart from the various classes they attend, the students are given a chance to show their talents in plays staged at the end of each term. Far more important, however, are the plays staged at the end of their two final terms. These are put on at the Vanbrough Theatre before an invited audience which includes a generous sprinkling of writers, producers, directors and agents.

"In my last term but one, an agent wanted to sign me up, so I knew I was going to get work when I left."

In fact, Tom has hardly been out of work since he left. He joined the Old Vic and then entered films. However, looking back on his season at the Old Vic, he recalled that his portrayal of Puck in *A Midsummer Night's Dream* was a complete disaster.

But undaunted he went on and, finally, his first big success came; his performance as Konstantin, in *The Seagull*, won excellent notices from the critics. Then, when another ex-RADA student decided to leave a certain West End play, Tom Courtenay took over.

The play? *Billy Liar*. The star who left? Albert Finney.

"I never dared to think I could be the star of a West End play so soon after leaving RADA," said Tom.

But there he was with success firmly in his pocket!

When Tom took over in *Billy Liar* he didn't merely copy Finney's performance. Instead, he gave the character a completely new personality. But he discovered that no matter how many interviews he gave to papers, magazines, radio and television, they all did the same thing: compared him with Finney.

"It made me mad," he said, with anger flaring in his eyes once again. "I don't even look like Finney. He's broad and I'm skinny. He was a great actor; I was learning."

Brilliant film debut

With the success of the play behind him, Tom began his first film, *The Loneliness Of The Long Distance Runner*. When it came out all the critics praised his brilliant performance as the romantic, exasperated rebel, Colin Smith.

"Make a note of a new name in pictures," one critic wrote. Another praised his "remarkable concentration and consistency." And the American Press hailed him as a "wonder boy . . . a magnificent new actor . . . a bright new star." Tom Courtenay was obviously here to stay.

Tom took all the praise in his stride. He doesn't get over-excited about anything. "All part of being a Yorkshireman," he will tell you.

How did he find acting in films for the first time?

"An incredible experience," he said. "At RADA they made filming sound dull, but I've never found it like that.

"I was nervous, but remember I had taken on a lot. At first people thought me dour and unsociable. In fact, half the time I was scared stiff. I couldn't help it.

"Of course, it was worth it. I've been damn lucky and I know it. Now the future looks bright. It could, so easily, have been a different story."

NEXT MONTH: *TOM AND MARRIAGE*

The Intelligence Men continued

A moment of relaxation: Eric and Ernie with their wives. Joan Morecambe is on the left and Doreen Wise is on the right.

Ernie: *"We modelled ourselves on screen entertainers more than stage acts. We thought we were better than Abbott and Costello. We liked Laurel and Hardy and they're still our favourites. We prefer to be two distinct characters like they were. In our case Eric is the funny one; there's no doubt about that. But I'm not a straight man or a feed. I am also a character."*

Eric: *"Laurel and Hardy were the first of the screen's new-type comedians. They didn't have funny clothes, red noses and big eyebrows. They didn't have to rely on things like that for their laughs although, of course, there was plenty of slapstick."*

Although most of the double acts are now a thing of the past, Eric and Ernie have stayed together for the 25 years without a contract between them . . .

Ernie: *"What good are contracts? They don't really hold anybody. We don't believe in them and not only have we never had one between us, but neither have we had one with any of the big managements. We have only the usual current contract for a film, TV, or summer show. But a contract that lasts a long time? Never!"*

As far as work is concerned, Ernie and Eric are never parted. In their private lives, however, they are; Ernie lives in Peterborough, his wife's home-town, and Eric and his family live in Harpenden, Hertfordshire.

While they are not ending their TV and stage careers, both realise the importance of making a success in films . . .

Ernie: *"You can do so much more on the big screen. It offers wonderful opportunities. However, whatever we do, our basic ambition is still the same; we want to make people laugh."*

Eric: *"This is all it is with us. We're still stage-struck. If we walk into a dark room and someone turns on the light we go straight into our act! But the people must laugh, or we have failed. I hope they laugh at our film. If it makes money we'll do another, no matter how good or bad we are considered to be in it. A film may be artistic and well made but, if it doesn't make money, you don't get another chance for a long time. Also, you lose enthusiasm."*

Ernie: *"It's the same with TV. We did a series about ten years ago which wasn't a hit and we lost enthusiasm and confidence. They wanted us back, but we didn't return for some time."*

Having got to the top in this country the boys are now out to conquer the world—and they know that the film medium is the best way to do it . . .

Ernie: *"A lot depends on* The Intelligence Men. *We just hope people like our spy yarn."*

Eric: *"You can say that again. We stand a good chance. As spies we've got something James Bond never had."*

Ernie: *"Oh, yes . . . and what's that?"*

Eric: *"Each other!"*

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A Winter or Summer Holiday- take your choice

Closing date: Monday, 10 MAY

THIS is your last chance to enter Showtime's fabulous *Sound Of Music* Contest . . . your last chance to win a summer or winter holiday in Austria, a country of beautiful mountains and valleys, interesting towns and villages, and charming people.

The Sound Of Music was made in Austria and the whole unit—including stars Julie Andrews and Christopher Plummer—agreed that it was one of the most beautiful countries they had ever visited.

The prizes in this great contest . . .

- FIRST PRIZE: A 2-WEEK AIR HOLIDAY FOR TWO IN SALZBURG.
- SECOND PRIZE: A WEEK-END FOR TWO IN SALZBURG, ALSO TRAVELLING BY AIR.

The competition has been arranged by TWENTIETH CENTURY-FOX, in conjunction with AUSTRIAN AIRLINES ("The Friendly Airlines") and the SALZBURG TOURIST BOARD. The winners will fly by Austrian Airlines and stay at the HOTEL PITTER.

Consolation prizes: 50 LPs from *The Sound Of Music*.

Salzburg is one of the finest places in Austria for a holiday. The countryside surrounding the city is magnificent. The city itself, with its cobbled courtyards, beautiful architecture and excellent shops, is one of the most interesting places in Europe.

Important Note: If you have already booked this year's summer holiday, you can take the prize next year, should you win. Both winter and summer holidays are available.

What do you have to do to enter this exciting, FREE contest? Simple! On the coupon below you will find eight things that help to make *The Sound Of Music* the perfect musical. All you must do is use your skill and judgment to decide in which order of importance they should come. For instance, if you think 'Good Direction' is most important put '1' in the space provided. If you think 'Good Script' is of second importance put '2' and so on. Fill in ALL squares.

An expert panel will judge all entries received. The decisions of the judges will be legally binding and no correspondence can be entered into regarding the contest. Employees of Interspan Press Services Limited, The Rank Theatre Division Limited, Twentieth Century-Fox Limited, Austrian Airlines, The Salzburg Tourist Board, and members of their families, are not eligible to enter the contest.

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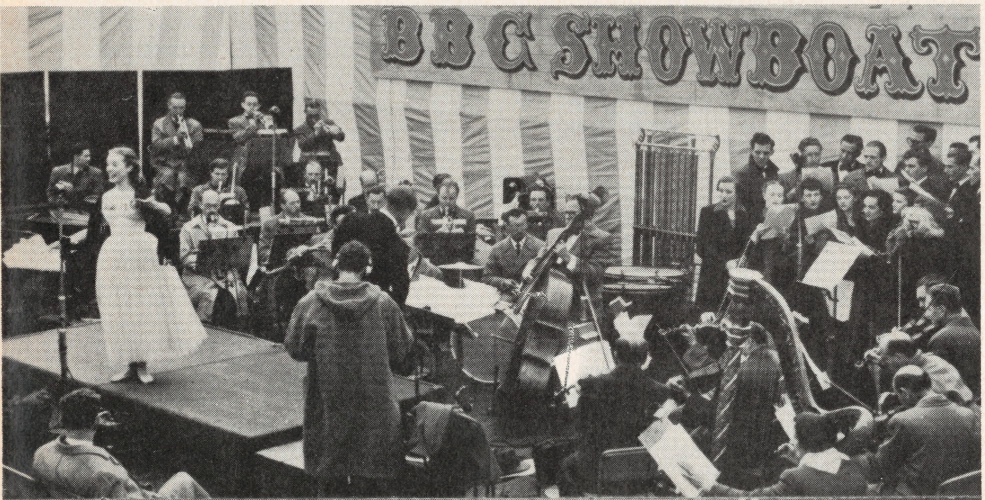
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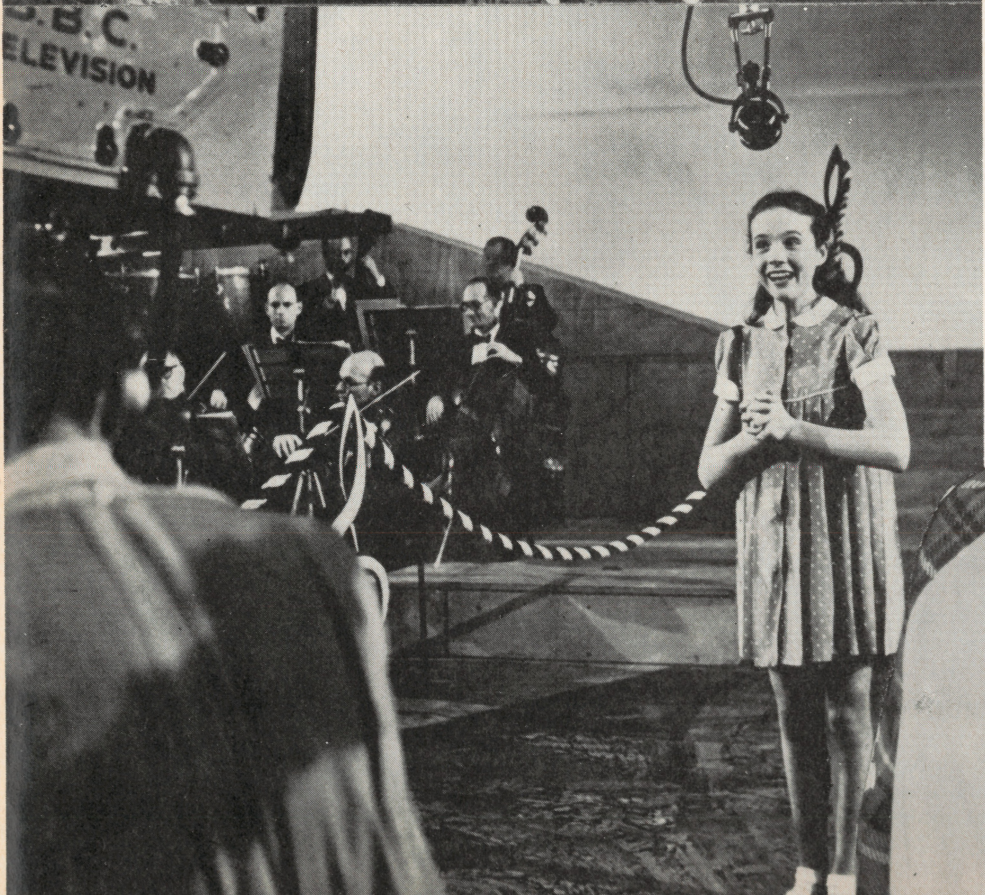
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TELEVISION

RICHARD BURTON

Continued from page 11

"That's not the only way a role can take over an actor. Once, for a part, I had to have a cut on my arm and the make-up man did a remarkable job; it really looked like a cut. Well, after a particularly emotional scene, this damn cut started throbbing. It was actually hurting me! It wasn't until I rubbed the make-up off that the pain went away."

Burton is, of course, one of the few really big international stars who still finds time to do stage work.

"I couldn't keep going without it," he told me. "I learned to act on the stage, not in films. One of the healthiest things an actor can do is get into repertory or join the Old Vic or National Theatre; the experience is golden. But don't stay too long."

"*You realised this long ago and made the break*," I suggested.

"Yes," Burton agreed. "I wanted to make films. It's the only way to get somewhere. The emergence of great stage actors as international stars has usually come about through films. They haven't become world-famous through their stage work no matter how brilliant it has been."

The experience of appearing in *Hamlet* on Broadway was stimulating. He told me he would never again allow three years to go by between his stage appearances.

"Between *Camelot* and *Hamlet* on the stage, I made *Cleopatra*, *The VIPs*, *Becket* and *Night Of The Iguana* and I think it was too much filming at one time," he said. "I like working before a live audience. There is nothing as stimulating. Also, I need the discipline. I have to keep regular hours and it does me good."

Burton told me that he and Liz intend to stay together as much as possible; films will not separate them if he can help it.

"I hope, when she is filming, that I can be with her. I'll devote my time to writing—I've had a little success in that direction recently."

He was referring to a short story he had first written for an American magazine. They had approached him —rather timidly—and asked if he would write a story for Christmas.

£170 for a story

Writing had, for a long time, been a repressed ambition, so he agreed. He wrote out a story in longhand, about a Christmas he remembered when he was a child in his home village of Pontrhydyfen in Wales, and sent it off.

The magazine was delighted and sent Burton a cheque for £170. It was peanuts to a man who is one of the highest paid actors in the world, but he was thrilled that the story had sold. Later *Time* magazine wrote a 'rave' review and said he had great talent in that field.

"I don't have much time to write," Burton told me. "I have written only about three articles this year; last Spring I wrote an article about Peter O'Toole for *Life* magazine. It was not very good—just a hack piece I turned out overnight.

"However, I'm getting offers from publishers every week. They all want me to write stories. I hope when I get to Hollywood with Elizabeth I will have time to do a couple."

I asked Burton if his ultimate ambition was to direct films, as has been suggested on several occasions.

"I want to try my hand at directing, but it's not vital to me," he said. "I was going to direct a film not long ago, but I realised that to do it properly I would want control over casting, scripts . . . everything! And it's not so easy to get that control. I know myself too well; the minute someone argued with me I would say 'Thank you and goodbye.' The only way is to get my own subject and my own money. Then I can do as I like. No one can interrupt.

"I hope to make *Macbeth* one day soon with Elizabeth as Lady Macbeth," went on Burton. "I think she would be ideal for the part and she is tremendously keen to do it. Martin Ransohoff, producer of *The Sandpiper*, would help us. I wouldn't want to direct and act in it, though. The directing would interest me more.

"I've worked with Elizabeth with both of us in front of the camera and I'd be fascinated to be on the other side. I'd like to see what sort of a performance I can draw from her. She's a wonderful actress to direct, you know. She gives everything; there's no holding back. I know we'd both enjoy the experience—in fact, I think Elizabeth wonders what I would do as a director. Well, I hope it won't be long before she finds out!"

MIKE TOMKIES

FILM GOSSIP

(Continued from page 5)

rather muddling really. In the first place the title was changed because of it similarity to *The Sand Pebbles*. Now they've decided the new title is too similar to *The Flight Of The Phoenix*. So back it goes . . .

★ **MARCELLO MASTROIANNI** is now getting fan-mail from . . . Russia! His comedy, *Divorce—Italian Style*, has been running there for six months and it's still going strong.

CLIFF ROBERTSON *has gone one better than most Americans who buy antiques in Europe. Working in France for* Up From The Beach, *he bought a World War I De Havilland open-cockpit Tiger Moth. "Just the job for the back yard!" he said.*

They're thinking up some strange ideas for credit-titles. The latest comes from director RALPH NELSON. While his ALAIN DELON–ANN-MARGRET film, *Once A Thief*, is in black and white, the credits, showing drummer RUSSELL LEE at full throttle, will be filmed in colour.

In *Goldfinger*, the film that made her internationally known, **HONOR BLACKMAN'S** co-star was *SEAN* Connery. In her Hollywood debut, *Moment To Moment*, Honor's co-star is *SEAN* Garrison.

WHOOSH! That was **JULIE ANDREWS** *that was . . . There's no holding the girl. She's the rage in Hollywood, winning huge salaries and making hundreds of friends. In* Hawaii, *her fourth film, she makes £230,000 for 16 weeks' work, and she's already booked far into 1966. She'll make* The Public Ear; The Day Of The Arrow (*with* **PETER O'TOOLE**); Mrs. A (*the biography of GERTRUDE LAWRENCE*); *and* Goodbye Mr. Chips (*a musical version in which she teams up with* **REX HARRISON** *once again.*)

QUOTE: "Being in newspapers seems awfully silly to me. It is all right for important people who have something to contribute. I have nothing to contribute."—**GRETA GARBO.**

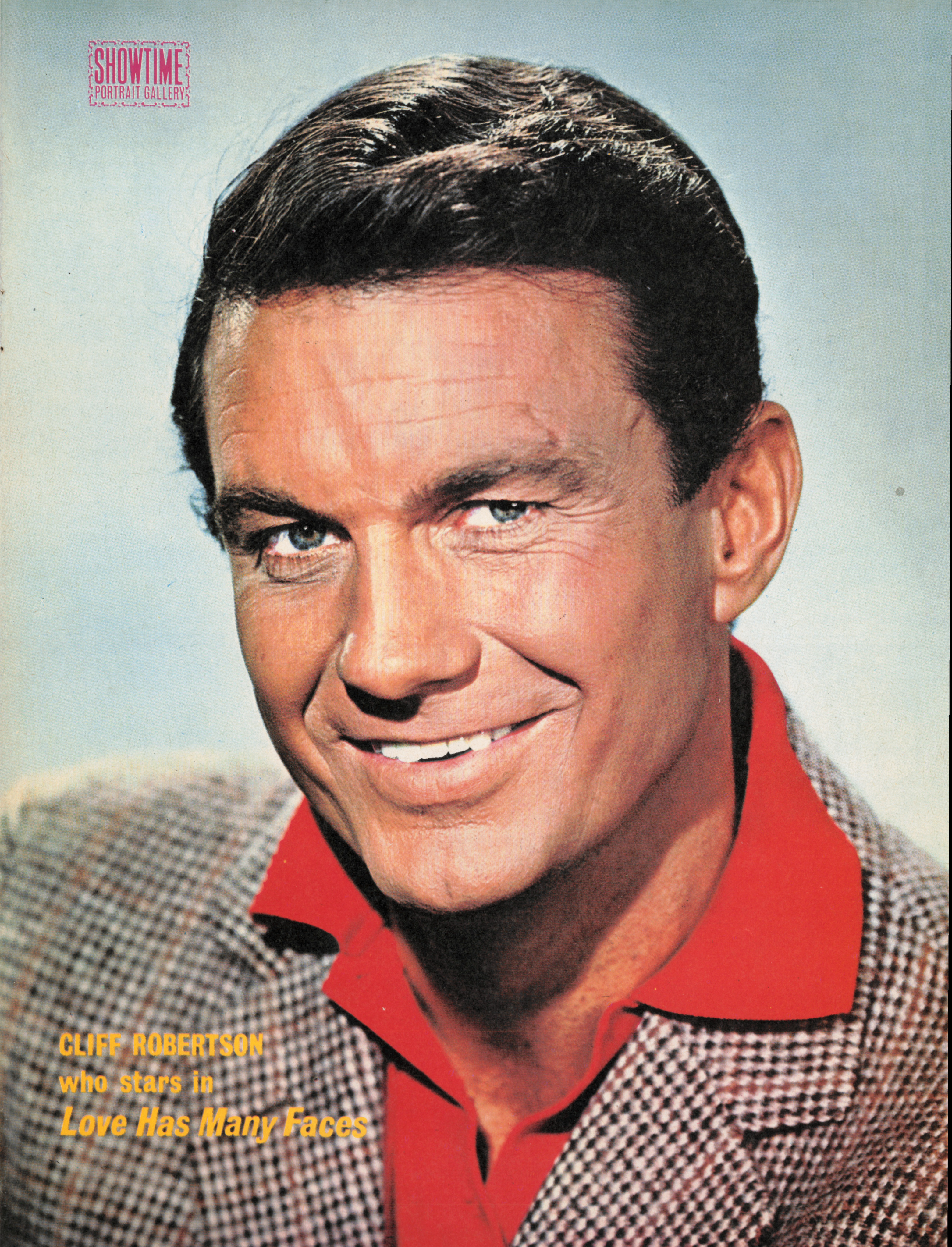
Never Too Old To Start: The producer of *The Emergency* advertised for a man between 70-80 to play **VITTORIO GASSMAN'S** grandfather. Fourteen men, all over 70, turned up in the hope of making a film debut!

★ WITH A LAUGH, **CHARLTON HESTON** REVEALED HIS BIG SECRET: "THE ONLY METAL IN MY CHAIN-MAIL ARMOUR FOR *THE WAR LORD* IS . . . THE ZIPPER!"

Guess what **BERNARD LEE,** alias M, has been doing during 007's vacation? He flew to Dublin to be the landlord of a new spy—**RICHARD BURTON**—in *The Spy Who Came In From The Cold.*

NATALIE WOOD IS THE LATEST GIRL TO APPEAR NUDE IN A HOLLYWOOD FILM. IN *THE GREAT RACE*, SHE SWIMS IN A HUGE LAKE BUILT IN THE STUDIO. IT IS SPECIALLY HEATED TO CURE HER GOOSE PIMPLES.

SHOWTIME PORTRAIT GALLERY



CLIFF ROBERTSON
who stars in
Love Has Many Faces

SHOWTIME QUIZ

1. Who were Albert Finney's two female co-stars in *Saturday Night and Sunday Morning*?
2. Their real names are Bernie Schwartz and Priscilla White.
3. How old is Charlie Chaplin 57, 66 or 75?
4. Who is Joan Collins' husband?
5. Name the month and the year that Peter Sellers married Britt Ekland?
6. Who directed *Seven Days In May* and *The Train?*
7. Name the director of *The Young Lions.*
8. Who is the girl who has become famous as a model and as George Harrison's girl-friend?
9. Melina Mercouri became famous for *Never On Sunday*—but who directed it?
10. Who played Commodus in *The Fall Of The Roman Empire?*

* * *

Answers.

1. *Rachel Roberts and Shirley Ann Field;* 2. *Tony Curtis and Cilla Black;* 3. 75; 4. *Anthony Newley;* 5. *February,* 1964; 6. *John Frankenheimer;* 7. *Edward Dmytryk;* 8. *Pattie Boyd;* 9. *Jules Dassin;* 10. *Christopher Plummer.*

COOKERY

BY

MARY PAPPIN

SAY

FROM Mayfair to Miami, from Reading to Rio—everyone loves a cheese and wine party. The French say they invented the idea and I'm not going to argue.

Food and wine experts love cheese and wine parties; indeed, in some circles people take a snobbish pride in throwing a better cheese and wine party than the people next door.

While I don't want to get involved in this "wine and cheese-manship" I have to allow that the idea has been a tremendous success. The parties are always great fun. Why? Because they are so simple and cheap. All you need are a few friends, a few bottles of wine and some cheese.

These days bottle parties are all the rage, so the drink side should take care of itself (although I advise you to get a few bottles of wine in to get things going). However, while your friends will bring their favourite wine, it is unlikely that they will bring their favourite cheese (although it has been known). That's where you, as the host, must do your best to provide a few pleasant surprises.

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that makes chewing fun
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NOTES

CHEESE

There are three ways to make your cheese and wine party a success. You need either an exciting selection of cheeses for your cheese board, an interesting assortment of cold savouries or some hot cheese dishes. If you want to throw a party on a grand scale you could have all three!

Here, then, is my advice—and some recipes that are guaranteed to make your guests' mouths water.

WHAT YOU NEED FOR YOUR CHEESE BOARD

Various cheeses and biscuits;
Plenty of butter;
Cocktail onions;
Olives;
A few sprigs of parsley.

There are a few rules worth remembering when selecting cheeses for your board. First, you should have at least two mild cheeses. I suggest a large portion of Cheddar and a Dutch cheese. Edam is also excellent and the red rind adds a splash of colour.

Secondly, it is important to have one of the popular veined cheeses; Danish Blue and Gorgonzola are favourites with most people. Another strong cheese is advisable and Camembert is a good choice. (This is usually wrapped in foil and, before buying, press it gently to ensure it's soft.)

The cheeses mentioned above are the most popular, but a visit to a large store will introduce you to dozens of others and it can be fun experimenting with them. Smoked cheeses are becoming popular now and one advantage they have is that they keep for a long time.

Another important thing, especially if you have a number of guests coming, is to label the cheeses so that everyone knows what they're trying. Also, don't forget a few tomatoes, pickles and gherkins and, if you can, a bowl of salad.

COLD SAVOURIES

There are endless variations with cheese savouries. Any of the cheeses I've mentioned, on small savoury biscuits, and garnished with slices of tomato, olives, cucumber, prawns or anchovies are delicious. There is also a tasty smoked salmon mayonnaise available in a tube. It costs about 3s. and is best on mild or cream cheeses.

Don't, whatever you do, prepare the savouries the night before your party as the biscuits will go soft. You can, however, prepare your garnishes the night before and that will save time.

Celery Boats

Clean celery and cut into pieces about four inches long. Fill with cottage cheese and then put a cocktail stick in the middle to act as a mast. Cut out sails in coloured paper and thread on to mast. Sprinkle a few peas or small nuts on the cheese as decoration.

Egg Heads

Peel hard-boiled eggs (one for each guest) and cut in half length-wise. Remove the yolks and mix with cream cheese, a little finely-chopped onion, salt and pepper. (You can also add a little curry powder or tomato ketchup for more variety in colour and flavour.)

Replace filling in egg and put on eyes, nose and mouth with pieces of garnish (two peas for the eyes, a prawn for the nose and a slice of tomato for the mouth!) This really makes your savoury look interesting.

Showtime Lucky Dip

This can be great fun. You need a shallow bowl and oval-shaped savoury biscuits—or toast fingers—2 inches wide.

You also need:
8 oz. of cottage cheese;
1 tablespoon of mild mustard;
1 teaspoon of Worcester sauce;
1 dessertspoon of brown sugar.

Place in the bottom of the dish any, or all, of the following: prawns, cubes of ham, button mushrooms, walnut halves, stuffed olives, raw cauliflower pieces, slices of peeled cucumber, small gherkins and anything else you think suitable. Mix well into the cottage cheese. You can take it from me your guests will have a lot of fun seeing what they can fish out with the biscuits or toast fingers.

Party Porcupines

Cheese and pineapple together are great favourites at parties. Cut the cheese into cubes the same size as the pineapple and place a piece of each on to a cocktail stick. Other things to put with the cheese: stuffed olives, prawns, cocktail onions and pieces of apple. To make the party porcupines, press as many cocktail sticks as possible into a grapefruit.

HOT CHEESE SNACKS

If your party is starting early you should provide hot snacks, as your guests are not likely to have had time to eat before arriving. A basic cheese sauce is ideal for a number of dishes, so first I offer a sauce recipe. That is followed by a dish that is easy to prepare. It has always been a favourite with my friends.

Basic Cheese Sauce

(Enough for 4-6 people)
You will need:
2 oz. of butter;
2 oz. of flour;
½ lb. of grated Cheddar;
½ teaspoon of cayenne pepper (optional);
1 pint of milk.

Melt the butter in saucepan then mix in flour to form a smooth paste. Add milk a little at a time, stirring continuously. Do this very slowly or lumps will form and you will not get rid of them without using a strainer.

Finally, add grated cheese and cayenne or ordinary pepper. Stir over heat until all the cheese has melted and a creamy sauce is formed.

Showtime Mornay

½ hard-boiled egg per person;
¼ lb. mushrooms for every four people;
1 tomato per person.

Boil eggs and cut in halves. Fry mushrooms slowly in butter then peel and halve tomatoes. (To peel tomatoes easily, place them in very hot water for a minute; the skin will then be loose.) Place eggs, mushrooms and tomatoes in heatproof dish in layers. Cover with cheese sauce and serve hot.

Robert Morley, Terry-Thomas and James Fox.

As you can imagine, flying was a risky business back in 1910. The "machine-thing" might manage to make its way to the end of the field, but it was considered something of a miracle if it actually took off and stayed up in the air.

We had a dozen of these old-time aeroplanes specially made for the film. They were fantastic machines; perhaps the best way to describe their weird construction is to repeat the words of the man who was in charge of them.

We were on location in Dover, when suddenly he announced: "No flying today. The glue's not dry!"

It's early days yet, but I'm confident that this comedy is going to be the most successful film I have ever made. And one of the main reasons for its success will be these planes. I know there is a great international cast in the film, but the flying machines will be the real scene-stealers.

Some people told me they thought the other big comedy I was in, *It's A Mad, Mad, Mad, Mad World*, was rubbish. But I knew it would be a winner because of the cars and those marvellous crashes.

Those Magnificent Men has much more to offer, and I'm sure it will do even better than *Mad World.* It is more exciting. For instance, whereas in *Mad World* it didn't matter who won the chase for the money, people will be on the edge of their seats wondering which magnificent man is going to win the 1910 air race we have.

All the characters in the film are important.

Robert Morley is a newspaper baron who puts up the prize-money for the race.

Morley's daughter, played by Sarah Miles, decides she wants to fly, but she is torn between two men (played by James Fox and Stuart Whitman) and she doesn't know which to take as her co-pilot.

The other magnificent men in the cast come from many

Gert Frobe plays a pompous Prussian officer.

. . . and here are three of "Those Magnificent Girls".

parts of the world. I'm sure everyone is going to love Gert Frobe, who gave such a splendid performance in *Goldfinger*. He's not the villain this time, though; he plays a pompous Prussian. His pilot is German star, Karl-Michael Volger.

Frenchman Jean-Pierre Cassel will make quite an impression, too, as a man who has a girl waiting at every landing-field. They all look alike, which is surprising—until you learn that Irina Demick plays every one!

Perhaps the performance that will win most of the limelight in *Those Magnificent Men* comes from Italy's Alberto Sordi; he's terrific. Everything he does is marvellous —and this man does everything.

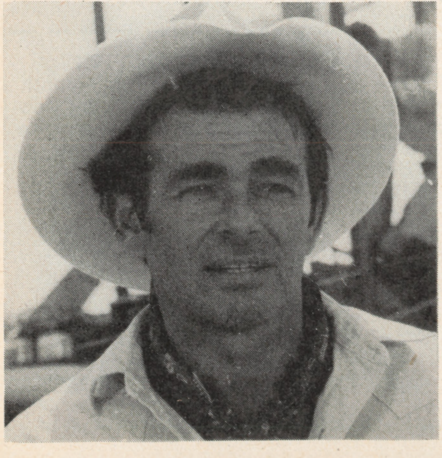
My part? I'm Sir Percy Ware-Armitage and, as I said, he's the real villain of the piece. By fair means or foul Sir Percy means to win the race and to this end he is helped by his chauffeur, Eric Sykes.

One thing that impressed me about *Those Magnificent Men*, apart from the aeroplanes, was the script. I usually complain about every script I read; I'm an author-hater. But Jack Davies' script excited me immediately.

People have mentioned the courage of the birdmen in those strange machines. But man has always been like that; he has to conquer everything he tries. He has to move on. Now he can fly in the sky with ease it's not enough—he wants to go to the moon. When he's reached the moon, he'll try for somewhere else, and so it goes on.

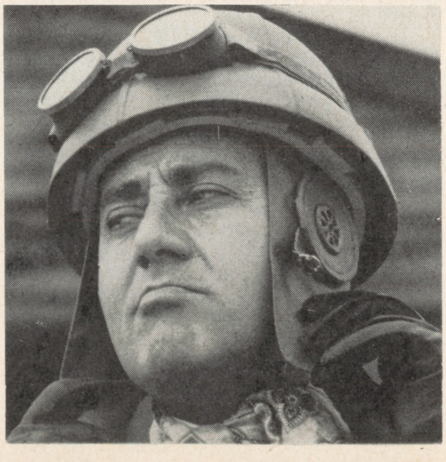
Courage? I think the people who flew the machines for our film showed great courage—especially Joan Hughes who piloted the Demoiselle, an aircraft that hops over hedges like a May bug. Joan flew the machine for Jean-Pierre Cassel. Trust a Frenchman to have a woman as his double!

Cowboy-flier Stuart Whitman.

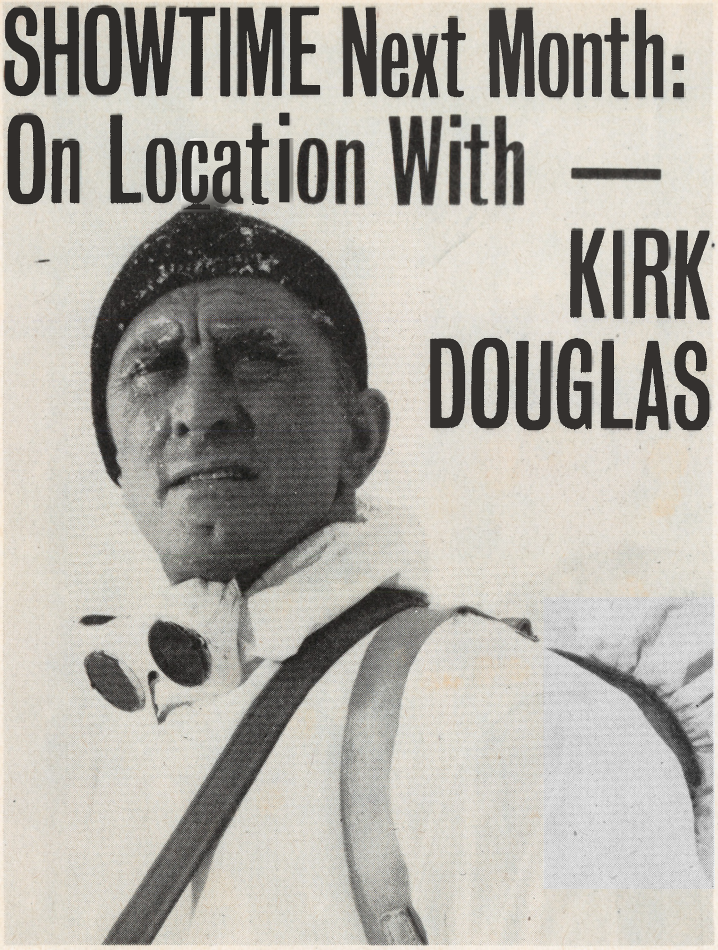


Crazy inventor Tony Hancock.

"Film-stealer" Alberto Sordi.



SHOWTIME Next Month: On Location With — KIRK DOUGLAS



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Katrina and the Stars

ARIES

(March 22–April 20)

This should be a very enjoyable month for the majority of Arians, with emphasis on the social whirl. New friendships, new romances and many happy events are included in your sparkling programme.

TAURUS

(April 21–May 21)

This can be labelled as YOUR month. Important issues will come up for your attention, and business decisions will have to be made speedily. Social life tends to be lively and enjoyable.

GEMINI

(May 22–June 21)

Unusual sensitivity is evident in your solar chart for the coming month, and you will have to be on your guard that you don't allow undue emotionalism to cloud your good judgment. Avoid making important decisions, if possible.

CANCER

(June 22–July 23)

A sense of urgency, the need to get things done quickly, will dominate over the major part of this month. You now have the planetary "green light" to make real headway in all your affairs, and some unexpected benefit is likely to come to you.

LEO

(July 24–August 23)

Matters concerning your career will take up a lot of thought. Promotion or increase in salary can occur during the coming month. Romantic life smooth and enjoyable.

VIRGO

(August 24–September 23)

Uranus, planet of individuality, is the dominant factor in your life at present. This orb has a very disturbing and disrupting influence over the personality. Try to remember that while individuality is to be admired, contrariness is not.

LIBRA

(September 24–October 23)

During the first half of May there is a greater than average emphasis on your social and romantic life. Friends will be a source of inspiration, and they can also help you attain your goals. Extend your social circle and renew old ties, particularly from May 1st to 14th. Health: very good.

SCORPIO

(October 24–November 22)

For Scorpio folk the trends are now building up to open fresh fields of both endeavour and interest, and you will not find a touch of luck lacking as the month progresses.

SAGITTARIUS

(November 23–December22)

Early in the month you may get a pleasant surprise about an occupational matter, and find one of your cherished ideas accepted. Social life will tend to eat up your spare time. So try to relax.

CAPRICORN

(December 23–January 20)

The whole of the coming month calls for vigorous action and firm decisions. It also demands the utmost self-confidence, for the more you attempt, the better the results. The overall tone is bright, and I find it difficult to see how anyone of this Sun-Sign can fail to make substantial financial and other gain.

AQUARIUS

(January 21–February 19)

The next four weeks may find Aquarians spending out rather heavily on home repairs, re-furnishing, and that kind of thing. Although this urge to buy will be strong, it should be resisted most firmly, for there are signs that you may need a reserve of ready cash.

PISCES

(February 20–March 21)

Pisceans should now have begun to get used to the somewhat sobering effects of Saturn. Although this planet has an ill-famed reputation, its constructive side can be of great value. But be more tolerant.

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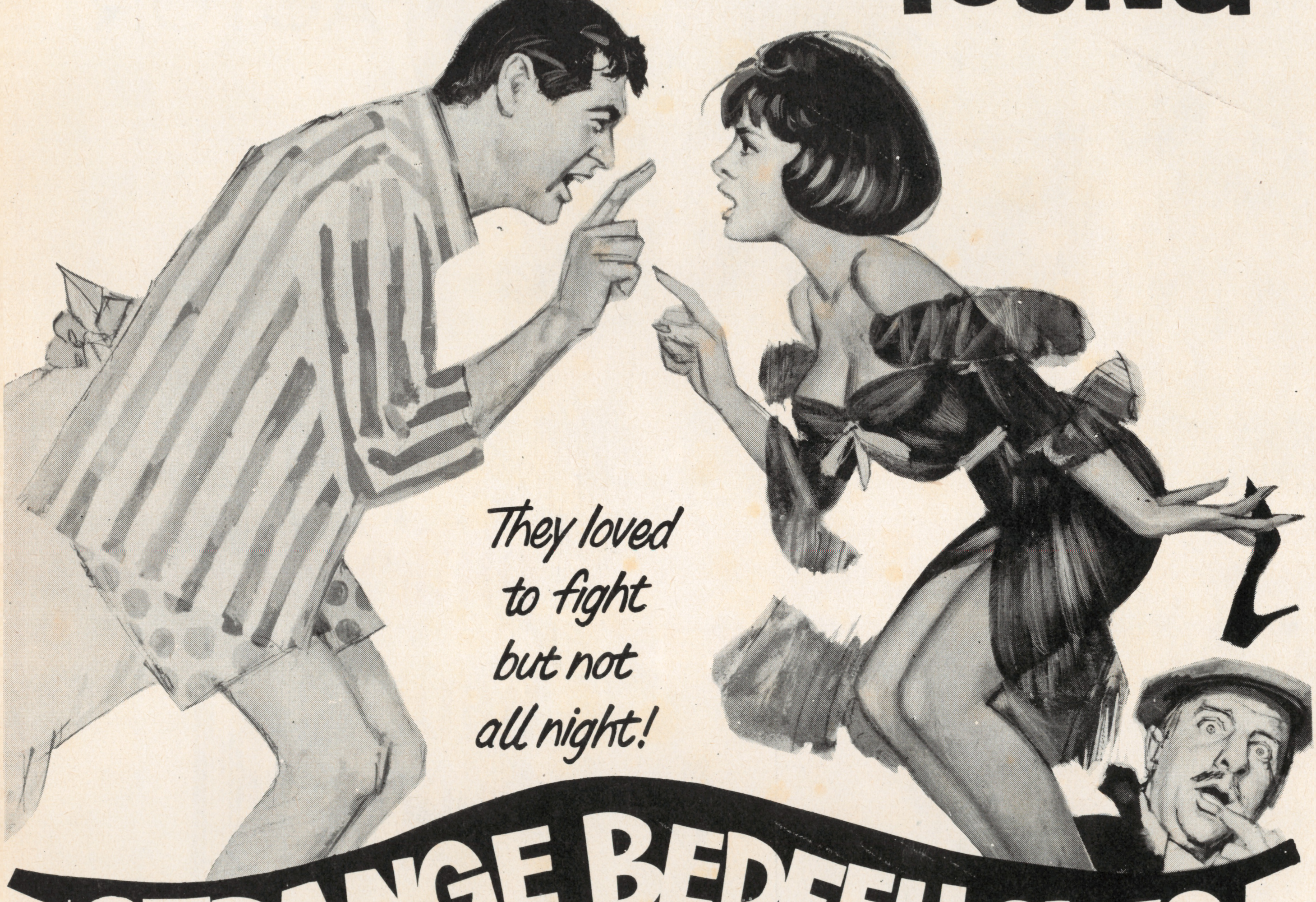
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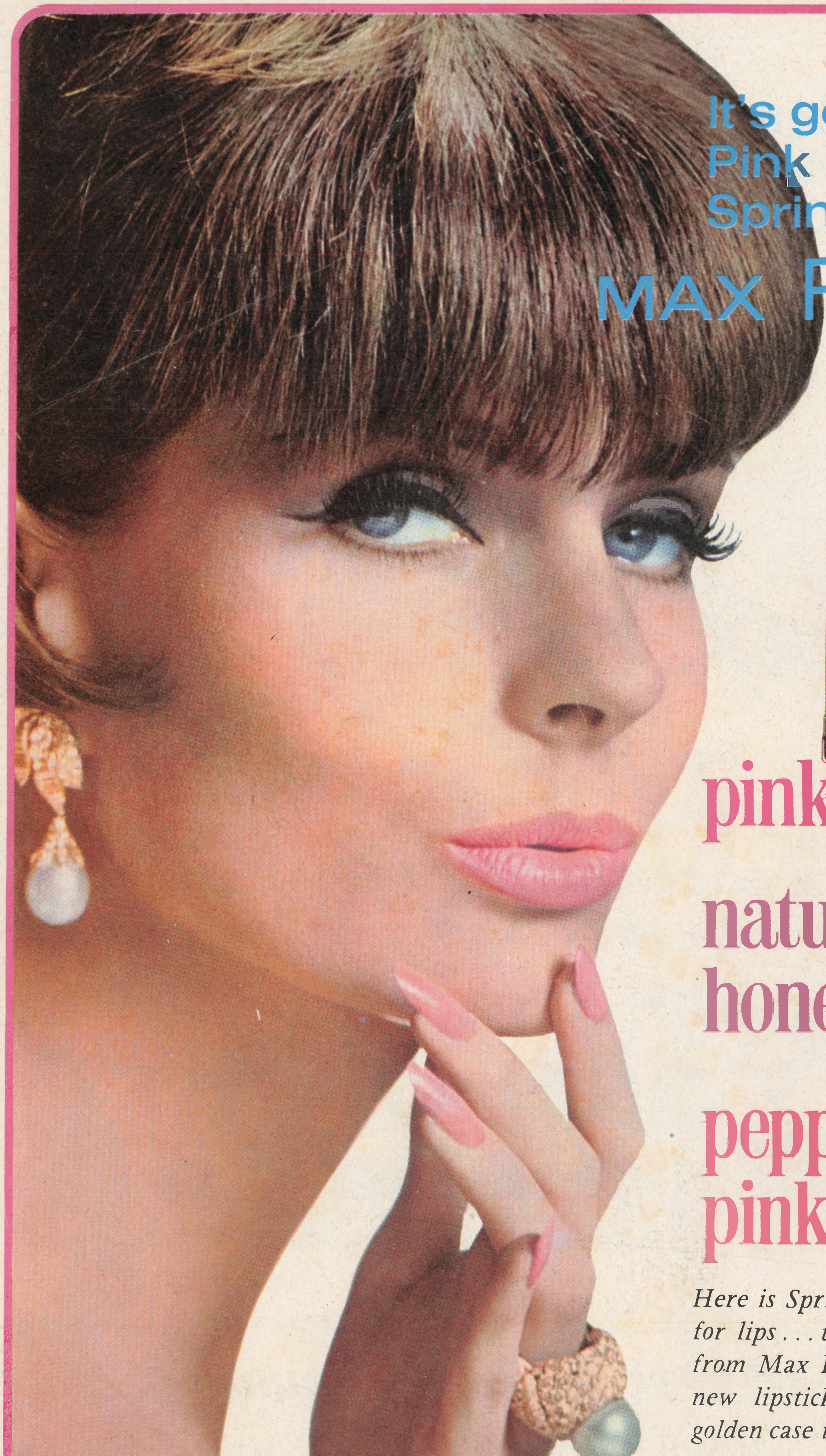

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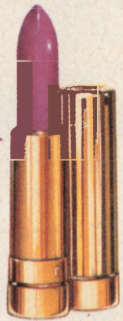

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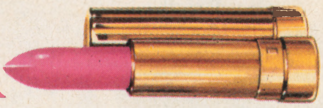
honey

peppermint
pink



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